Scripts Section

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VIEWING GUIDE

PLAYS

Sunday
9.35 To Ride a Tiger (*Jessica Dunning, Gordon Chater, Paul Stassino, Alec Mango*)

Tuesday
8.30 The Judge's Story (*Clive Brook, Elizabeth Sellars, John Robinson*)

Friday
9.0 A Memory of Two Mondays *by Arthur Miller*

FILMS

Wednesday
8.30 The First of the Few

Saturday
10.15 Journey Together

SPORT

Sunday
1.30 Ice Sundae

Saturday
1.20 Point-to-Point Meeting
2.20 Stock Car Racing
3.40 International Gymnastics (*England v Sweden*)
9.0 Professional Boxing

NEW ITEM

Friday
6.10 Find the Singer

VIEWERPOINT

I WOULD like to express our thanks and appreciation of the beautiful and reverent way in which the church services are televised every Sunday morning.

My mother, who is 90, watches with very great pleasure, and it means a great deal to her.

MARGARET B. STARTUP
West Wycombe-road,
High Wycombe, Bucks

Classical note

WHAT has happened to classical music on TV? There seems to me to be a programme to suit everyone except the music-lover—Westerns, quiz programmes, plays, series, serials—everything except music.

The programme aptly named *Oh Boy!* is not a programme of music in my opinion, but one which expresses the different kinds of "noises" which instruments, and even human voices, are capable of.

Operas, concertos, symphonies, ballets, they all seem to have died out; and in variety programmes very little of these is seen. Many viewers who have not forgotten the famous composers would appreciate only a half-hour programme each week.

F. G. SHARP
Eastcroft-road,
Penn, Wolverhampton

Blonde in 'specs'

PLEASE give me some information about the beautiful blonde with the "specs" who sings in *Oh Boy!*

My daughter and I look forward to her appearance every Saturday evening and would like to know about her.

(MRS) J. SAUNDERS
Mansfield-road,
Nottingham

● *She is 24-year-old Margaret Stredder, who comes from Birkenhead. She has been with The Vernons Girls for a year, and it was producer Jack Good's idea that she should wear her glasses in the show, although she really needs them only for reading, writing and watching TV.*

Margaret Stredder

The views

BEFORE the start of the day's programmes on Southern Television, views are shown of Corfe Castle, the Royal Yacht, a warship, and a stretch of land. I cannot recognise this land and I would be interested to know where it is.

RICHARD BUCKLEY
Southampton-road,
Fareham, Hants

● *Five views are shown, the last two being Fawley and Hamble Creek.*

Relic

A RECENT *Southern Heritage* was of great interest to us as we have in our possession a piece of wood carved into the shape of a book recovered from the wreck of the Royal George. On one side it has the words "Royal George" and on the other: "Recovered from the wreck of the Royal George, October 1839, which sunk at Spithead, August 1782 when the brave Admiral Kempenfelt and Officers with upwards of 800 of his crew met with a watery grave." All this is in gold letters.

A great uncle who served in the Royal Navy and who died last year, aged 83, gave it to us many years ago.

(MRS) F. WELLS
Beswick-avenue,
Bournemouth, Hants

Cost of 'learning'

ASKED to spell "ferocious," a 14-year-old schoolgirl in a recent edition of *Junior Criss Cross Quiz* was stopped after starting off "FERR . . ."

The same girl could not name the US President reputed, as a boy, to have spoken the famous line: "Father, I cannot tell a lie." Other 14-year-olds failed to answer equally simple questions.

One can't help wondering just how the millions devoted to education are being spent.

R. M. ANDREWS
Arthur Court,
London, W 2

Helping hand

MANY viewers will have seen with interest the recent series in *Emergency—Ward 10* dealing with an operation on a haemophilic.*

There are more than 2,000 haemophilics in this country, some even more seriously affected than "Mr Carter," others, like myself, able to live quite normal lives.

Our Society exists to provide help and comfort to all these and their friends and families, and would welcome to membership any who are affected by this problem.

L. F. EVANS
Honorary Chairman
The Haemophilia Society,
94 Southwark Bridge-road,
London, SE 1

* *Haemophilia is a constitutional tendency to excessive bleeding when any blood vessel is even slightly injured.*

Mrs Amis

I WOULD like to refer to the article I wrote in TV TIMES CHRISTMAS EXTRA under the title "The Most Fascinating Women I Have Interviewed."

In it I wrote that the local authority had contemplated taking the twins away from Mrs Amis.

I now know that such was never the case and that the local authority had never suggested anything of this nature.

I would now like to say how sorry I am for any distress this incorrect statement may have caused.

HU

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LOOKING AROUND WITH John Gough

CONFIRMATION classes are the latest venture in presenting religion to teenagers in *The Sunday Break,* starting this Sunday. The famous cricketing parson, the Rev David Sheppard, will conduct a short series of three classes starting on Sunday.

He told me: "I have been in arguments in *The Sunday Break* on three occasions and, after the last one, Penry Jones, and producer Ben Churchill and I thought it might be a good idea to put the argument side away for a bit and to say what it means to get to grips with Christian teaching.

"Of course, in three weeks you can't cover a very wide field, and my problem will be to condense the subject-matter. At present I am conducting adult confirmation classes at my Mayflower Family Centre in Canning Town (in London's dockland area), and the classes can take a long time. Mine have been going on for the past eight months. I think you need that amount of time rather than the public school approach of eight to 10 classes."

For the TV series, Sheppard will show that confirmation is "the time when somebody, having thought out his place, takes his stand in the Church as a follower of Christ. Although I am an Anglican, I don't think I will be treading on any other denomination's toes. For one thing I have too many friends who belong to other Churches!"

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Continental!

A CONTINENTAL flavour is promised for the new Jack Hylton series which starts on Wednesday night. Resident stars are our Cover Girl, Rosalina Neri, just back in England after making a film in her native Italy, and Ivor Emmanuel. The 20-piece orchestra will be under pianist-conductor Norman Whitehead, who, like Ivor Emmanuel, has been seen regularly in *Land of Song.*

Many of the acts will be specially imported, and the emphasis will be on music —"pop" songs and operetta.

Good office

CHARLES LENO, who plays the clerk-narrator in *Boyd QC,* tells me his first job, on leaving school, was clerk in an office.

"But my present job is the only office one I have ever enjoyed."

Child survey

MEETING Dr Hilde T. Himmelweit, who (with A. N. Oppenheim and Pamela Vince) wrote the book *Television and the Child,* I was surprised to find that she was an attractive young woman. In spite of this long, 500-page survey, she told me: "*More* research is still wanted into children's needs, with the research worker in close touch with producers of programmes. This is because children are often more attracted to early evening adult programmes than to those specially planned for them."

Shoes . . . and Cherry Wainer
(See *On her toes*)

Dr Hilde Himmelweit
(See *Child Survey*)

Playing at home

EDDIE CALVERT has recently returned, to his regret, from South Africa—"a fabulous country to work in; enjoyed every minute of it. Wonderful scenery and climate."

He should have gone to Spain a few days ago for another tour but has postponed the trip and will be seen in Tuesday's *Miniature Music Hall.* "Yes," he admitted, "I'll be playing *Oh Mein Papa.*"

Eddie is likely to be seen on TV quite a bit in the next few weeks. Then he will resume his travels—to Italy, Scandinavia, and back to South Africa, as well as Spain. "I'm staying here for a few weeks, despite our weather, because I want to see something of the family—my baby is only two years old—and do some odd jobs around the house."

On her toes

WHAT wears out shoes faster than walking? According to Cherry Wainer, playing the organ in *Oh Boy!*

"It's amazing how the toes and soles go," she told me. "I replace my shoes at the rate of about three pairs a month."

So Cherry is not interested in buying stylish shoes — "just those that last the longest."

Mink mute

AN odd treat has been prepared for viewers who watch Friday's *Find the Singer* programme. Orchestra leader

Lou Preager is presenting "mink-tone" music.

Explaining this, Lou showed me one of the aluminium hat mutes used by his trumpeters. It is lined and covered in real mink. He told me: "They cost £25 each hat for the mink, and I hope the experiment will be worth it, and that the mink lining will increase the pleasure of the vibrations from the mutes."

The *Find the Singer* contest will, as in previous series, be decided by viewers' votes, but this time they will test their choices against those of a panel of four experts: singing teacher Maurice Burman, recording company executive Monty Lewis, and two guests—a journalist and a recording star.

They will give their opinion of singers whom viewers have chosen from the previous week. "We can then see, week by week, how near the experts are to the viewers' opinions."

100 scripts

ON Thursday, Roy MacGregor-Hastie will contribute his 100th script to *This Week*. An Australian, he worked in many parts of the world before joining *This Week* a year ago, but this did not stop him travelling. In pursuit of stories for the programme, he has covered 20,000 miles.

He says: "I've spent most of my short life"—he's 31—"as a foreign correspondent because they couldn't put up with me at home!"

Cupid's darts

CUPID has been rivalling William Tell with his bow and arrow. Thirteen weeks ago Jennifer Jayne, who plays Hedda Tell in *William Tell*, married Peter Mullins, art director of the series. Five weeks ago, Peter's best man, Basil Rabin, an assistant film director in the series, married Joy Jamieson, Jennifer's agent.

Jennifer tells me that she and Peter both have cars. "He also has a gorgeous Chinese red vintage Ford which we have decided to sell," she said. "But it must go to the right person. We just wouldn't sell it to *anybody*."

Hanley plays

WHEN he was appointed compere of *Dotto*, Jimmy Hanley was unable to play the game himself, because he was given the solutions to the dots before each show went on the air.

But Jimmy likes playing, so he has given up looking at the solutions card. "I tuck the card in a handkerchief and put it away in my coat pocket until I need it," he told me.

'Ice Sundae'

TELEVISION pays its first visit to Britain's oldest ice rink—in Manchester—for Sunday's *Ice Sundae* programme.

The rink is run by skating professional Jack Wake. He took it over in 1950 on the death of his father, who opened it 40 years before.

Among those who will be demonstrating skating are 19-year-old instructress Cora Kenyon and her pupil, five-year-old Sheila Berresford.

Alma's dress

ALMA COGAN, who makes another appearance in *The Jack Jackson Show* on Wednesday, is glad she can draw.

"When I wore a white organza dress trimmed with lace in a recent Jackson show, I had dozens of letters from girls who wanted it for a wedding dress," Alma told me. "They asked me for patterns, but as I designed it myself, there wasn't one available, so I roughed out a few sketches."

Sham—rock!

ARTHUR MURPHY, an ex-cathedral organist and chorister, appears in Sunday's *Music Shop* and will probably sing *Molly Malone*—with a rock beat.

This is how Dublin-born Arthur came to make a rock record version of the old Irish song. "The market is limited for Irish tenors these days," he told me. "So I tried to get started singing 'pop' songs. But rock 'n' roll was coming in and work was lean.

"Then, last September, I recorded a number called *Sixteen Candles*. Something was wanted for the backing. So I sang *Molly Malone* with a rock beat. Now, everybody thinks it's the better side of the record!"

Cora Kenyon and five-year-old Sheila Berresford (See *'Ice Sundae'*)

VIOLINIST Emil Telmanyi, who will be playing in Thursday's *Chelsea at nine*, prefers to use the unusual bow which my picture shows. It is a modern version of the 18th century baroque-bow, and, says Emil, enables him to play the unaccompanied violin works of Bach with better effect than the modern bow. Emil, born in Hungary, is now a naturalised Dane

says Katie Kay

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PLAY BILL

ARTHUR MILLER

the distinguished American dramatist, writes for TV TIMES about his play, *A Memory of Two Mondays*, which will be screened in "Television Playhouse" on Friday at 9pm

A MEMORY OF TWO MONDAYS

MY play, *A Memory of Two Mondays,* is a recollection of a time less than 30 years past, but which, in the light of contemporary attitudes, seems 100 years ago. That is one of the strongest reasons that led me to write it.

The scene is an auto parts warehouse during the Great Depression. The people are the people who keep the economy going, the ones whose labour and lives become part of the news and of most literature only in the form of strikes, perhaps, or the occasional odd personal disaster which brings one of them on to the front pages for a day or two.

I wanted both to describe them and to celebrate them justly. That is, to impose upon their existence no literary or dramatic device, but to render the rhythm of their existence as I remember it. If the theme of this play can be stated in a word, it would be "endurance."

The stubborn and moving insistence they have upon life; the warmth they can still feel despite the iron grey necessity in whose grip they hold fast to their humanity.

There is no hero here. There cannot be where there are such meagre alternatives. I wish there could be, but I cannot alter reality: I can only depict and interpret it.

The young boy, Bert, though, contains within his dreams of life both the desire to escape this endless routine, this packing of merchandise which he sends to places he will never see, and, in addition, a desire to, in some way, ennoble and justify the lives these people have sacrificed to necessity.

Bert is that young fellow who shares the lives of his compatriots but, at the same time, sees a little further than they. He feels the pathos of their lives and he, unlike they, cannot accept this as the ultimate finality. He wants of life some sense of ecstasy, some union of himself with an ongoing, rising, comradeship.

Bert differs from the others only as so many young people do in all times and as they especially do today—he is conscious of his separation from the aimlessness of his environment.

A routine existence, which accepts the apparent aimlessness of life, is not good enough for him. He wants to assert himself as a very special individual, he wants to test his strength; he wants to add his hand to the creation of justice where there is no justice, and he wants to win some recognition of his existence from a world that does not seem to see him, even though it pays him.

The irony of the play is that the workers around him are hardly aware of his love for them, to say nothing of his sense of their disaster. When he leaves to go to college, after two years in this place, they hardly know he is gone and his presence here has barely rippled the surface of the calm—almost becalmed—rule of the weekly pay check, the endless, tiny variations of life, the steady, deadly, remorseless routine of existence. Yet, I see in Bert, in all the Berts, the rebellion and the compassion which together can save us all.

In some other plays of mine the young are in full and open conflict with the adult world which has compromised and been conquered by the meaningless, by habit, by dumb obedience, and the young people in those plays are full of fury. In this play, however, the young man is less angry than searching for a world he can love.

It may seem odd that a play about the Thirties should depict a young man as more placid than plays about the Forties and Fifties, for the Thirties were pre-eminently the period of our revolt. But I think it is true to say of that time—at least of my experience then—that we still believed in the elementary standards of the past.

Our argument was really that society ought once more to recognise the Lincolnian and Jeffersonian preference for those who work rather than those who reap the great rewards. We felt that society had gone astray in the worship of the golden calf, as evidenced in the chaos of speculation in stocks that had dominated the Twenties. It was simply a question of getting back on to the old highroad.

Ada Ship who plays Agnes in Arthur Miller's play

Today the young cannot dream of going back, for "back" means the Second World War, Fascism, Depression, chaos. Still, I think the Berts may have something valuable to tell them, however simple that message might sometimes seem. The fact remains that contempt for people was not part of Bert's rebellion and, if we are to move on, we will cripple our progress unless we can find a means of once again believing in the possibility of man's spiritual improvement.

It is not necessarily naive to admit to one's compassion, nor is it innocent to insist that the first and basic law of human nature is not perversity and a yearning for death. I wrote this play, in part, to recall a time when that particular candle burned more brightly, and this because I believe it will come to burn so again.

But a young person watching this play has a right to ask a terrible question of it. "How can we believe in people when everything we have ever seen proves that humanity is hopeless?" The truth is that in reality, apart from Bert's desires, he too could see nothing about him but defeat. Then how, one might ask, can this boy presume to hope? Unless this play is purely sentimental, and therefore a fiction in the worst sense.

The point is exactly that he does presume; that he has no logical right to believe that people or the world can, in fact, ever rise above necessity, above routine, above the meaningless, ongoing nullity of existence.

The point is that nevertheless his spirit insists that things be otherwise. For it seems to me that what is missing in this decade is precisely that daring, that absurd assertion of value in the face of meaninglessness which, in the past, created meaning for life where there had been none. In short, the will of man, I think, is our salvation, and I thought to show, through this memory of another time, a quite different attitude toward the human disaster, even as I tried to depict the mood and the dynamics of the time without sentiment.

Finally, I wanted simply to set forth the people I had known and will never forget, quite as they were, neither better nor worse. Actually, the impulse to remember them again is what has made this play and it will be quite sufficient if others can see what I saw and to feel, if only vicariously, their power to endure.

CECILIE LESLIE
writes about Tuesday's "Play of The Week," *The Judge's Story*, and Sunday's "Armchair Theatre" production, *To Ride a Tiger*

THE JUDGE'S STORY

TUESDAY'S play, *The Judge's Story*, adapted from Charles Morgan's novel by Diana Morgan, was originally scheduled for production in mid-December, but Clive Brook, who was to play the main part, fell ill.

He is now well again, and *The Judge's Story* will be Tuesday's "Play of the Week" presentation with Michael Currer-Briggs directing.

When a big production with several celebrated names in the cast is suddenly broken up, it requires considerable ingenuity —and luck—to piece it together two months later.

Michael Currer-Briggs told me: "I put the whole production into deep freeze, assuming that if we did bring it out later I would be lucky to find half the cast available. But with the exception of one artist, Leslie French, who has gone to South Africa, all the original 15 performers are appearing."

There is a bitter struggle in the play between three people, the Judge and his ward Vivien (Elizabeth Sellars), and a successful, unscrupulous materialist, George Severidge (John Robinson). Severidge is possessed of a curious compulsion, the desire to tempt others to destroy what is best in their natures. The play follows his manoeuvres to destroy first the Judge, then the young woman.

Like most actors addicted to the role of hero, John Robinson welcomes a chance to play the villain. Since he became one of the most popular actors of television (with viewers and casting directors alike) he is busy seven days a week.

John Robinson is tall, spare and even better looking off the screen than he is on. He makes acting look easy, effortless. In real life, he also gives the impression that he hasn't a care in the world.

"How have I managed to be in two plays since this one was postponed?" he said. "Well, I work Sundays and go from transmitting one play to rehearsing another. If they have already started rehearsal for the new play—I go along, two days late, and hope for the best."

Clive Brook, Elizabeth Sellars and John Robinson in *The Judge's Story*

MOST people in the theatre believe that Arthur Miller created a self-portrait in the character of Bert in *A Memory of Two Mondays*.

Bert, who is 18, appears in almost every scene. Chosen to play this important part is a Canadian, Jonathan White, who will be making his first appearance here in a live television play.

He is a well-known actor in his own country. He came here last year to marry an English girl, Judy Paton Ward, whom he first met in 1953 while working for Tyrone Guthrie's Shakespearean company in Stratford, Ontario.

Gary Colleano plays Frank, a truck driver who tries to work only in districts where he has girl-friends. A member of a famous theatrical family, Colleano, who is 34, has been appearing in musicals in Australia, and though he has not done much television here, he is well-known in British films.

Other members of the cast include Stuart Nichol as Raymond, Martin Miller as Gus, Patty Thorne as Patricia, Gordon Phillot as Jim, and John McLaren as Tom. C.L.

TO RIDE A TIGER

STARTING with the idea that Latin Americans rather enjoy revolutions, and that anyone with a mind to it can become a dictator, Mark Hellington has written a highly entertaining play for Sunday's "Armchair Theatre," *To Ride A Tiger*, starring Jessica Dunning, Gordon Chater, Paul Stassimo and Alec Mango. It is directed by Wilfrid Eades.

Gabriel (Gordon Chater), an intellectual, writes a book denouncing his country's dictator, Garcia. He also reveals that for 15 years four Ministers have been digging their hands into public money.

The play opens with the Ministers reading Gabriel's book. Hellington notes in his stage directions: "It is hot, and some of them perspire, and this is caused as much by what they read, as by the tropical climate."

The least worried man present is Lopez, Minister of Justice, who tells his colleagues, Madero, Santos and Santoyo that their wisest course is to cash in on public unrest, depose Garcia and elect a new dictator. Only thus can they themselves remain, as usual, on the bandwaggon.

Dexterously, and with cynical good humour, Lopez persuades the Ministers that Gabriel should be their candidate for dictatorship. He tells Gabriel: "You are a capable man. You can do your country some good. You will govern, but we will have a power to veto some of your decisions. I can't see any reason why you should not accept. Unless, of course, you are afraid of us."

Put like that, who could refuse dictatorship? Gabriel decides to "ride a tiger"—surrounded by tigers.

In the opening scene, while he is only an author, Gabriel's wife (Jessica Dunning) is devoted to him, but she becomes less sure of herself—and of him—when he becomes dictator.

Paul Stassino, who plays Colonel Jose Montero, appears on the scene when he is about to be shot. He is brought before Gabriel because he is known to the ex-dictator's closest friend. However, he also turns out to be an old school mate of Gabriel.

The accomplished actress, Jessica Dunning, now works full time in television drama. During the past twelve months she has appeared in a play a month. She is the sister of Ruth Dunning, another artist whose reputation grows with each new part in television.

Jessica told me: Ruth and I were schoolgirls when we decided that we would go on the stage. We had no family connections whatever in the theatrical world, but this did not deter us.

"It was Ruth who first went on the stage —while I was still at school, and so was able to guide me when I was ready. I first went into repertory. Since then our careers have followed much the same pattern."

Paul Stassino is the good-looking Greek actor whom audiences have so often seen in parts of a handsome foreign gunman or lover. He has lived here for the past 10 years.

Jessica Dunning

Paul Stassino

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IT'S THE LYTHGOE TOUCH

ON the opening night of Southern Television last year, Clive Lythgoe was seen and heard playing *Southern Rhapsody,* a special arrangement for piano and orchestra by Richard Addinsell.

Starting on Tuesday is a 15-minute series, *The Lythgoe Touch,* in which viewers will be able to see something of his personality and attitude towards music, and hear him play some of the world's finest piano music.

Surrounded by contemporary furniture, bizarre modern paintings and an antique Clementi piano in Lythgoe's flat in Queen's Gate, London, we discussed his plans for the series.

"I am sure there is an important place in television for piano music. At concerts, the seats that sell first are those from which the pianist's hands can be seen. It can be fascinating to watch a musician in action," he said.

Do thousands of eyes watching him perform bother him? "No. I am only conscious of the eyes when I walk on and off. What does trouble me is the unseen audience in a radio broadcast. Television is a little better because there are at least a number of technicians in the studio."

On the subject of showmanship in the presentation of classical music, Lythgoe said: "I think one has to project music to an audience, and I try to make my performances larger than life. But I try not to have any mannerisms.

"My main aim is to present serious piano music absolutely straight, without any gimmick—I detest that word more than any other."

However, there is The Shirt.

It is a gay, blue and white-striped garment that, on the suggestion of Southern Television's Programme Controller, Roy Rich, Lythgoe will be wearing throughout the series.

"I suppose it could be described as a gimmick," Clive conceded, "but its purpose is to give a feeling of relaxation. It should help towards the enjoyment of the music. That will consist of all kinds, popular classics, modern pieces and compositions by little-known composers.

"I know that many people, particularly critics, sneer at the popular classics such as the Tchaikovsky Piano Concerto, but I don't pooh-pooh such music. On the whole, it is popular because it is good. I have my black spots among the great composers—perhaps because, when I was a music student, I heard some of Mozart, Beethoven and Bach played so badly—but I always assume that the black spot is my fault, not the composer's.

"It's the same with modern compositions. Sometimes when I have started on a new concerto I've thought I was in a madhouse, couldn't make sense of it all. Then, after a few weeks of working on it, I've come to recognise the great merits of the work.

"I am a trained musician, and if it takes me that long to understand a composition, imagine how long it must take an average audience. No wonder Bartok's music was hated in his lifetime. Now, he is regarded as a great composer. Still, some modern composers have achieved recognition in their lifetimes. Stravinsky, once denounced so fervently, is now a grand old man.

"Among the little-known (to the public, that is) composers whose works I want to feature is a man called Mompou. He is a Spaniard whom I met at the Spanish Embassy in London. He writes delightful, haunting little melodies."

Clive Lythgoe has achieved solo success—in terms of public acclaim and financial rewards—at the early age of 30 . . . "A terrible age to admit—too old to be a prodigy, too young to be regarded as an eminent figure."

Born in Colchester, son of a sergeant-major in the Royal Army Medical Corps, Clive was brought up listening, with only normal interest, to popular music. "I had been taking piano lessons since I was 10, but didn't begin to take a real interest in music until I was 15. Then I thought I wanted to be a singer, a bass. But when my voice broke, it turned out to be a light baritone. That disgusted me. My parents couldn't afford a musical training for me when I left school at 16. They said I would have to earn scholarships. I went to work as a clerk in the Bank of England, practised like mad and I did get a scholarship—to the Guildhall School of Music. At that time, 1946, I had a natural, unskilled technique. I worked hard at improving my technique and lost most of my naturalness for a while. Then I forgot all about technique."

Called up into the RAF in 1948, Clive spent most of his service playing tympani and clarinet ("pretty hopeless on that") as well as piano.

Out of uniform, he studied some more (with Herbert Fryer and Sir Arthur Bliss) on a Government grant before giving his first concert in Truro, Cornwall, in 1950. From then it was steady progress. Competition is fierce—"so many marvellous pianists"—that it took several years of near starvation (five guineas a concert) before he could command good money and packed houses. "The year 1958 was undoubtedly my best—six London concerts at the Albert Hall and Festival Hall."

Though his taste in music is wide, Lythgoe rarely listens to "pop" or jazz records. "I haven't time. I am not going to pretend, as some people do, that I often go to jazz concerts and take a great interest in 'pop' music. Some jazz, I know, is very interesting, getting more and more like Bach all the time. A group that came to England last year—was it the Modern Jazz Quartet?—played very like pure Bach.

"I see many 'pop' singers on TV and often admire them as performers. I think Anne Shelton, for example, is an admirable artist."

Lythgoe spends a good deal of his spare time watching TV. He feels it helps to keep him in touch with all aspects of life, and it is one of the things which enable him to escape from the intense world of music in which he moves.

C. C. Ryder

Clive Lythgoe studies a musical score in his London flat—in The Shirt

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Two masked men prevent a hold-up

ON a recent Sunday evening I bumped into two black-clothed and sinisterly-masked men loitering backstage at London's Hackney Empire. Near them were other men without masks, but dressed entirely in black.

But there was no need to worry. This was part of the preparations for the *Dotto* show—as I realised when the producer, John Irwin, walked in.

Irwin told me that the two artists, and some of the stage-hands, have to dress in black so they will not be visible inside the large booth on which the drawings and the clues are seen.

Removing their masks, the two invisible artists who fill in the lines of the *Dotto* drawings introduced themselves — tall, lanky, ginger-haired Charles Stewart, and short, dark Terry White.

"We're freelance commercial artists," Charles told me. "I met Terry because he's a spare-time dance band pianist and I play the piano and accordion. I sometimes go to a club where he plays and he lets me sit in with the band.

"One day he told me he'd got this ITV job and asked if I'd like to join him as the other artist on *Dotto*. It's a hard job. We have to read the numbers on the pictures backwards and work fast. Anything could go wrong, but we've been lucky so far.

"Worst thing that happened was one night when we had a fan in the booth to cool it off and one of the stage hands put a picture I'd just finished against the blades of the fan. There was a terrific 'brrrrr' before he realised what had happened!"

Terry White has the responsibility of preparing the pictures for the show, and most of the drawings are Terry's. The first one to appear was of David Nixon, and Terry was delighted when Nixon rang up after the programme and asked if he could have the cartoon. "A lot of work goes into each drawing," Terry pointed out. "First, I have to do the line drawing. Then I break it up into a 50-dot formation. I try to arrange it so that I get a recognisable feature coming about half-way through the completion of the picture.

"After that I re-draw it to the required size—which is 38in by 29in—on tracing paper. Then I lay transparent plastic on top of it and do the first picture viewers see in the programme. After that I do the same picture for the other contestant.

"With the numbers on the contestant's side of the picture it is often extremely difficult for us to see where to go next, so we've devised a system of tiny arrows which point to the next number, if it's a hard one to find.

"Of course, these pictures are much more difficult for contestants to recognise than viewers at home. When you're close, it's just a collection of dots.

"Mind you," said Terry (who has an infectious laugh: he has even appeared as a comedian in an afternoon television show), "I sometimes have trouble with a completed picture.

"Once I took a picture of Neville Chamberlain up to John Irwin's office and showed it to his assistant. She said: 'I don't know who it is.' I said: 'Surely, it's not that bad —it's Neville Chamberlain.' "

(However, Chamberlain was easily recognised by *Dotto's* top prizewinner, Henry Barker.)

The hardest part of the artists' backstage job comes when a contestant goes *Dotto*.

"We've got to work like mad to finish the picture as fast as possible," said Terry. "Usually we help each other and both work on whoever's picture has to be drawn up."

"Yes," added Stewart, "we look like a couple of Siamese dancers—hands all over the place."

David Griffiths

A black-masked man fills in the drawing behind the scenes

Terry White works on his original drawing of Arthur Askey for *Dotto*

Stage 2: from the original (top left), White draws the version viewers see

And here is the drawing, with 50 dots, as he sees it

ALL I WANT IS THE GLOSSARY!

MY name's Entwistle. I'm a journalist. All I want is the facts, man, just the facts. And can I get them? I'm sure Sergeant Friday is doing his best—but we just don't seem to talk the same language.

With *Dragnet*, there I am, glued to the set, my blood throbbing rhythmically — *pom-de-POM-pom!* — as the barbaric music of the Los Angeles City Police grips me, the plot thickening like potato soup and Friday and his sidekick, Officer Frank Smith, doing their best to clear it. And what happens? The mystery gets deeper.

"It's a 211," says Smith.

"Send out an APB and gimme that 510," says Friday.

What sort of language is this? English? Is it American, even? Now they've got an FBI kickback, and they think the criminal is a repeater and an MWA, probably a booster or a dip.

Help!

At last the criminal is caught. He's been taken off to the joint in a K-car, and Friday and Smith can relax again (*pom-de-POM-pom!*). So can I, somewhat bewildered. Back to my desk next day and all is made clear. Apparently, all the *Dragnet* jargon is not understood, even by Americans, so a glossary has been brought out.

The language, it seems, is Los Angeles Police Departmentese. I imagine it was adopted to baffle the crooks, who, as it is well known, have a language of their own to baffle the police. Who would have suspected Friday of Oneupmanship?

Now to sort out that phlegmatic, enigmatic conversation above. Let's translate (Entwistle Minor, construe into English . . .):

"It's a robbery," says Smith.

"Send out an all-points bulletin and gimme that authorisation form filled in from investigating officers," says Friday.

Yes; yes, indeed. I can see why he talks in code. Must save his jaw endless wear and tear. Construe the rest: Well, an FBI kickback is an inter-State check on fingerprints or other information, done via Washington. If the guilty party is a repeater it means he has offended before; MWA is a short way of saying male, white, American; a booster is a shoplifter, and a dip is a pickpocket. The joint is prison, and a K-car is a night detective car.

This glossary makes fascinating reading. There are more than 70 entries, ranging from the fairly obvious to the startling.

Many are founded on the section of the penal code which covers them, such as 211. Others in this class are 484 (theft); 459 (burglary); 390 (drunk); 415 (disturbing the peace); and 311 (lewd conduct).

Some break down into abbreviations of their titles; these are mostly departmental, such as MO (Method of Operation); AID Accident Investigation Division); BIA (Bureau of Internal Affairs), and so on.

Some are cribbed from thieves' argot (that's not very good Oneupmanship, Mr Friday). A "paper hanger," for instance, is a man whose profession is forging cheques. "Bunco" is a confidence trick, and a "small fry pusher" sells dope. If it is his first time in prison the criminal is a "fish," otherwise he is a "big time." If he joins the gym team in jail he is "muscle happy." (Odd, that one; the only time I did gym I was muscle unhappy—very.)

My eye roams at random over the list. So does my fancy. I'd love to see a "heel and toe" job, which is the same as till-tapping. (Much more intriguing than merely a vulgar theft from a cash register.) But I'd need a "stakeout," which is somewhere where the policeman hides to watch for the crime being committed, or for the arrival of the suspect.

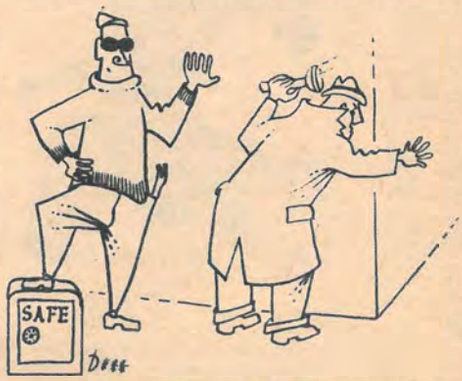
But then there's a "soup" job, a "hot" job, a "rip" job, a "P & F Ward"; somebody else has sent out a "Code 3" and is packing a "32 S & W."

Help!

My brain reels. I need reviving. There are no "small fry pushers" around (all I want is the dope—gimme the dope, man). But there's a bar. Saved! And if I don't become a "4127A LAMC," it's because it's too near closing time.

Footnote: "Soup job"—using nitroglycerine on safe; "punch job"—punching the dial out of a safe; "rip job"—ripping the safe open; "P & F Ward"—Police and Fire Ward; "Code 3"—emergency call using siren and red light; "32 S & W"—a 32 calibre Smith and Wesson revolver; "small fry pushers"—dope pedlars; "4127A LAMC"—a drunk.

T. Rowland-Entwistle



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'Tiddly-tock music' — that's the Ternent style

Pipe-smoking Billy Ternent with two of his pets

FOR Billy Ternent, *The Anne Shelton Show* is a pleasant reunion — and one of the world's happiest singer-bandleader partnerships.

Reunion? Said Billy: "I first met Anne Shelton when she was in her teens. I had been in America touring with Jack Hylton and had returned to England to do some business for him.

"Somebody brought a young girl to Jack Hylton's office and asked me to audition her. Her mother and young sister, just a toddler, also came along.

"The girl was so good that I used her on a recording date with the Hylton Orchestra. The tune was called *Moaning Minnie*, the first thing Anne Shelton ever recorded—although I think it just said 'With vocal refrain' on the label.

"Then I went back to America. Some years later I heard her singing with Ambrose, but didn't connect this Anne Shelton with the girl I'd auditioned.

"Our reunion in *The Anne Shelton Show* has been a great pleasure for me, because I still think she's the most charming person I've ever worked with in my life."

Billy's association with Jack Hylton goes back to 1927, when Billy started arranging, deputy conducting and being featured in a solo spot in which he played all the instruments in the band.

Jack Hylton, recalling Ternent's return to England, said: "When he left, the boss of the American musicians' union gave a testimonial dinner to Bill and made a speech saying America could do with musicians like him and that he was very sorry Bill was going home.

"While we were playing in Chicago, we were at the Drake Hotel, and the great Benny Goodman band was at the Congress. We became a bit of a rage in Chicago, and Goodman often used to come to hear us. He asked Bill to write a couple of arrangements for him. This was a great honour to Bill, as Goodman had a wonderful band." In all the years they have worked together, Hylton told me, Ternent, no matter how hard-pressed, has never failed to produce an arrangement on time.

"Once we were playing in Berlin in the 1930's and we heard a piano player in a little cafe playing a tune. We liked it and wanted to use it in a big concert we were presenting the next night in Hamburg. Billy wrote the arrangement on the train and it's still used in the States. It was *I Kiss Your Hand, Madame.*

"In Budapest we were playing some concerts. On the morning after the first one, I received a message to go up to the Palace to see Admiral Horthy, Prince Regent of Hungary. I said to Bill 'We've either done something serious, or he's written a tune!'

"Sure enough, he'd written a tune. Bill arranged it, and we played it at the concert on the same night." Ternent still writes all the arrangements for his orchestra. "I do from 12 to 16 new ones a month," he said. "We carry about 620 in our book."

Since he has been accompanying acts on ITV—and hardly a week goes by without at least one telecast by the Ternent Orchestra—Billy has had to mould his orchestra into an extremely versatile unit capable of such varied fare as an aria from *Madame Butterfly*, a "pop" ballad and a beat number.

But wherever possible he tries to incorporate the Ternent sweet rhythm style—"tiddly-tock music," as he likes to call it.

David Griffiths

Recommended Records

Anne Shelton

FUNNYMEN (and women): *The Best of the Stan Freberg Shows* is a two-volume set (on Capitol LCT 6170-1) of extracts from an American radio series by the famous satirical humorist. Several of these hilarious sketches have been used on *The Jack Jackson Show*.

Opera Stars: *The Best of Caruso*, Vol 2 (RCA RB-16128), is another collection of rare recordings (1906-1920) by the great Italian tenor. The 15 numbers, remarkably well reproduced, include several popular songs. Among them: a ludicrous version of "Over There." Modern opera singing is beautifully represented by soprano Lenora Lafayette and tenor Richard Lewis rendering four of Puccini's Love Duets, accompanied by Sir John Barbirolli and the Hallé Orchestra, on Pye CCL 30142.

Jazzmen: Five of America's most talented saxophonists, including the composer on baritone, have joined forces for *The Gerry Mulligan Song Book*, Vol 1 (Vogue LAE 12128). Clear, simple, melodic lines and intelligent harmonies add up to seven highly superior jazz performances.

Rockers, rollers: Though he achieved fame and fortune during the rock 'n' roll craze, Fats Domino and his band perform with a minimum of senseless cacophony and, during *The Fabulous Mr D* (London HA-P 2135), provide some rocking moments that could almost be described as charming.

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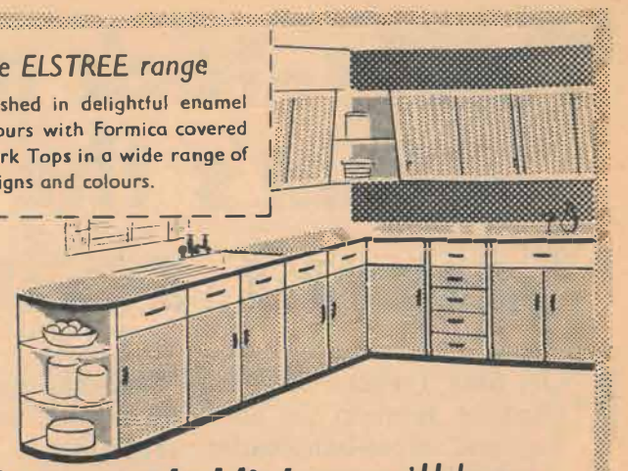

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THE ROBERT HORTON STORY Part III

by Robert Horton

HOW I BROUGHT FLINT McCULLOUGH TO LIFE

Horton drove over the wagon train route to get the feel of the country

WHEN I was chosen from 30 candidates for the part of Flint McCullough in *Wagon Train*, I happened to be in New York. I was delighted, of course, but I did not fly back. Instead, I drove, carefully following the route of the early wagon trains, to soak up the atmosphere of the country.

I've always been glad I did. I got the feel of the land and a sense of the rugged people who settled on it. When I signed the contract, it was agreed that one week I was to have the major role and, on alternate weeks, the minor one.

As each script was written by a different writer, each had a slightly different interpretation of the scout. I felt I needed to find some base for his character. So I worked to assimilate the man's vocabulary, his behaviour, the way he thought, by imagining what his background could have been.

After five weeks, I got a fairly clear picture of Flint in my mind. I put this picture on paper, wrote a detailed biography and personality sketch of Flint and showed it to the producers. They had it copied and now use it to introduce writers of the individual episodes to the character.

As a result of my belief in the necessity of having character development in the show, I won a further point. In both "The Flint McCullough" and "The Major Adams" stories, the shows dealt with the lives of the principals before they reached *Wagon Train*.

If there is a problem for an actor involved in what is one of the most successful shows in both the United States and Britain, it is that the public and producers identify him as the character, not as the actor who created it.

Because I felt this was a problem, I wanted to have a clause in my contract that would enable me to do an outside show when possible. When I do, I want it to be as far removed from Westerns as possible. I would like to do musical comedy, for instance, and would give anything to be able either to act in, or produce, a play in London that has been a hit on Broadway.

Until this happens, I've been happy to appear in variety shows, and mystery films, such as the *Alfred Hitchcock Presents* series. This is enough to make me satisfied that producers aren't typing me.

I'm glad I'm not Wyatt Earp or Cheyenne, because if you play the central figure and the show is named after you, it becomes a tremendous problem to break away.

What do I look for in the future, after 34 years of ups and downs, both in my personal life and professional career?

I find the most satisfying way of life is to do all the good one can, in all the ways one can, for as many people as one can, It's not original; I found the axiom in a cracker and was so struck by it that I've kept it in my wallet ever since.

Shakespeare, I think, sums up my philosophy in his immortal words: "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man."

As Flint, the scout in *Wagon Train*

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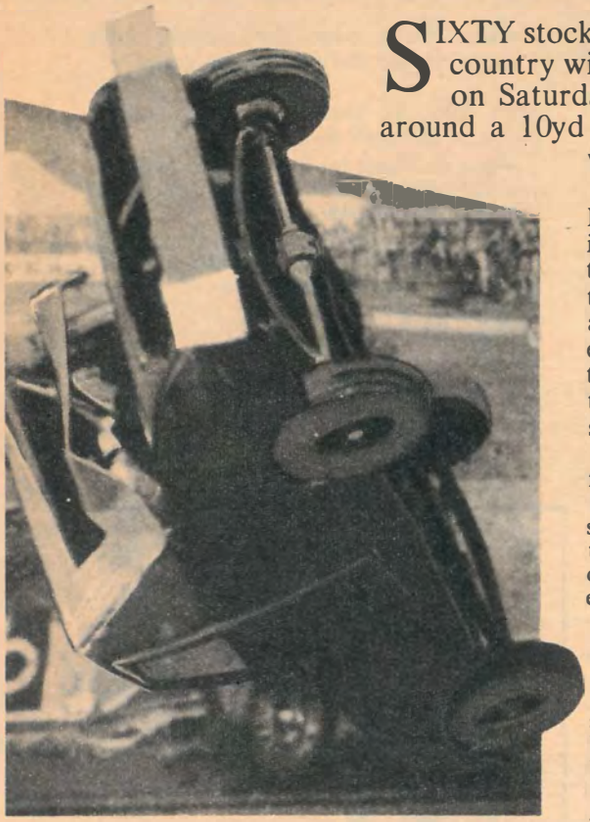


What can happen—a spectacular somersault adds to the thrills

SIXTY stock car competitors from all over the country will meet at Brafield, Northampton, on Saturday, to bang and crash their way around a 10yd wide, 400yd long former speedway circuit.

It will be motorised fury for 20 laps. Not for these drivers the niceties of moving over to let a car pass. It's devil take the hindmost as they push and bustle their way to the front of the 20-car field, and there is always the danger of hitting either the inner track marker barrels, or the wire fence and eight-inch steel posts that serve to keep the cars "in" and the spectators "out."

Stock car racing came to this country from America in 1954. It began there in 1947 as jalopy racing. In the early days, it stormed the country, and crowds turned up to watch the reckless drivers whose only object was the destruction of all other cars en route to the finishing line.

Scrap yards did a roaring trade. Cars once thought fit only for breaking up—and which could be bought for less than £10—got a new lease of life. The bigger American saloons, uneconomical for road use, were brought into play. They stood up to heavy battering before being "written off."

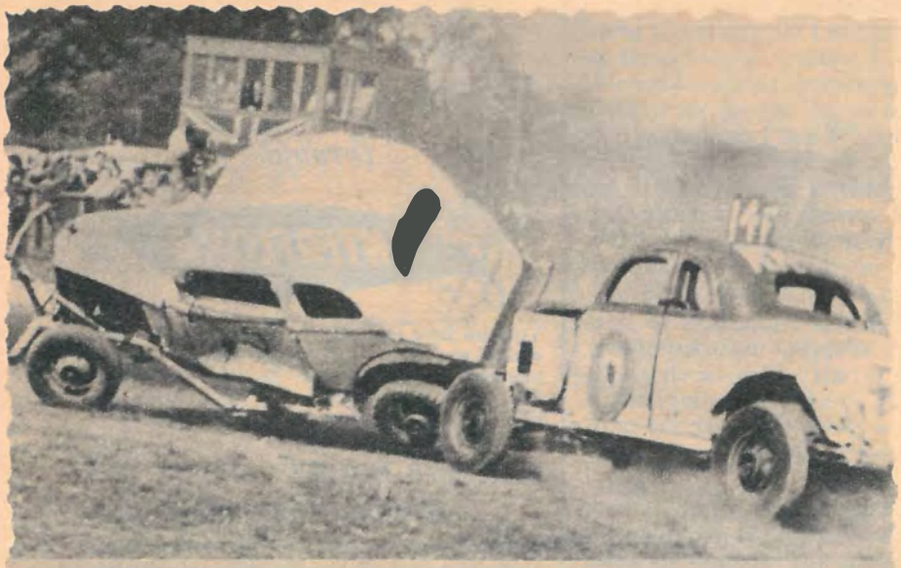
Speeds were not high. Crowds treated it as an amusing spectacle—a circus stunt. It mushroomed all over the country. There were no rules and, except at the more reputable stadiums, presentation was chaotic. The crowds dwindled and drivers left the sport.

The revival came after a tour of England made by a team of American drivers. The Yankee stars showed our drivers just how the cars should be prepared and driven. Frequent defeats made the English drivers despondent—and then set them thinking. It was realised that speed and manoeuvrability were essential.

Drivers formed their own association, promoters set down rules which included a "no fencing" clause that helped to clean up racing. Previously, cars had been deliberately forced into the fence, causing unnecessary damage and robbing the race of competitors. The circus stunt was developing into a sport.

Cars, once straight from the junk heap, were now carefully prepared. The search was for lightness and speed where once it had been weight and size. Many hours are spent in tuning the engines, and great pride is taken in the paintwork and appearance. Today some cars cost as much as £200-£300 to prepare, few less than £40.

Gradually the sport began to pick up. Last year a Board of Control was formed. Now, on a firm footing, the sport has a complete set of racing rules and a list of permitted modifications. No car must weigh more than 35cwt; all windows must be removed, except the windscreen, which must be of safety glass; no external, unsightly tubing and girdering are allowed—a car



What can happen—a car just about to topple over, "encouraged" by the car behind

What can happen—crashing into a steel marker barrel

ROUGH RIDING

must still look like a car; and internal roll bars of an agreed thickness must be fitted to protect the driver if the car turns over. Drivers must wear crash helmets, and seat safety-harness must be fitted.

Promoters and drivers are licensed and have to conform to principles laid down at meetings held annually in London. Tracks and cars have to be inspected by stewards and scrutineers before being passed for insurance cover.

For the coming season, drivers will be graded and handicapped—the meeting screened on Saturday will be the first since last year's experiment was confirmed for general use.

Racing is now much easier to follow, is faster and more skilful, calling for less deliberate and wanton damage and more of the specialised techniques born of experience. Spinning a rival on a bend is a delicate and exciting manoeuvre and frequently ends in the opponent's car turning over.

The programme includes a six-a-side team event. Team racing has provided plenty of excitement at many meetings. To round off in a light-hearted fashion, the old game of "tag" has been brought up-to-date, giving scope for a lot of fun in the gymkhana-like climax.

Stock car racing offers the thrills and excitement of ordinary road racing coupled with the additional hazards that only a 20-car pack on an enclosed circuit can bring.

Peter Arnold

FOR the first time, a point-to-point meeting can be seen on ITV on Saturday afternoon.

The meeting, screened by Southern Television, is being held by the Royal Artillery around Larkhill on Salisbury Plain. The Gunners, like hundreds of hunts and saddle clubs, run point-to-point meetings regularly.

Simply, the idea is that the enthusiastic riders race from one point to another, or around a roughly marked-out course, jumping whatever obstacles (natural or man-made) happen to be in the way. It is the nearest thing to the race-around-the-steeples of old that exists in these days of highly-organised racing on metropolitan courses.

Point-to-points were once administered by the Master of Hounds Point-to-Point Committee and licensed by the National Hunt Committee, the ruling body of steeplechasing. Although the NHC have now taken over, basically the meetings have not changed in form or character.

The Stock Exchange, the Bar, the Universities, the Services and the Hunts run the same sort and style of meeting as they have done for years.

The meeting on Saturday will be typical. There will be a race for members; two open to members of adjacent hunts; a Southern Command race; a race for ladies—the only steeplechasing event open to them; and another for farmers. At point-to-points there is always a race for local landowners and farmers, since if they did not allow the local hunt access to their lands there would be no hunting—and consequently no point-to-points.

And as there are normally something in the region of 30 meetings during Easter weekend, it seems the farmers are keen on this sport that is run on their own doorsteps. But, of course, the meetings are not just for the hunt members and the farmers . . . a point-to-point is a real event in the country.

Country folk and suburbanites have a day out. It's a gum-boot and warm coat excursion, since even if the party go by car or train there is usually a walk across muddy fields at the end, and there are no heated, glass-fronted grandstands.

There is no admission charge either—the National Hunt Committee do not allow that—but there are charges for cars, anything up to £2 apiece—and the race cards cost 2s. Spectators are more free to roam than on the normal course. Everybody can go to see the horses in the paddock if they wish—there are no gatemen watching for badges of the appropriate colour—and no rails to speak of to keep folk away from the course. Ropes and stakes mark the off-limits.

Of course, bookmakers get to point-to-points, so does the Tote, for this is still racing, and people like to back their fancies. This is the testing-ground for the rider who has real racing ambitions . . . where the veteran can display his saddle skill and where the novice can show his courage and delight the crowd with his riding antics.

The Queen and the Duke of Edinburgh have been to Larkhill for the point-to-point. In 1953, Her Majesty presented the trophies at the United Services meeting in which there were more than 100 entries for the Open race, since called the Coronation Cup. And, in 1955, the Queen Mother entered her horse, Rodney, in the West Norfolk Hunt's meeting at Sporle—their first Royal entry for 28 years.

The horses in these meetings are not the cosseted babies of the big racing stables. They must have been hunted regularly, and for a specified time, according to National Hunt rules. But here again, successful point-to-pointers often go on into big-time racing. Three recent winners of the famous Cheltenham Gold Cup—Four Ten, Limber Hill and Linwell—all started that way. So did last year's Grand National runner and winner of the recent Trial Handicap 'Chase, Hart Royal.

Tommy Long

What can happen—parting company at Larkhill point-to-point

Jeremy Hawk makes a sentimental

by DEREK MEAKIN

Jeremy inspects the porch of his old home—now unoccupied

JEREMY HAWK pulled the brim of his gaily-checked weatherproof trilby closer over his ears. "Aw'll sewerly ketch mi death o' cowd if Aw go on t' Moor baht 'at," he muttered, and set off on his nostalgic journey across Yorkshire's Ilkley Moor.

This was a sentimental return to the scenes of his youth. And, as he trudged over the snow-covered heather, he pointed out to me the spots he remembered so well—the slopes where he had his first skiing lesson; the hollow where he used to picnic; the rocks round which he often played with his dogs.

This was the man known to millions as the quizmaster of *Criss Cross Quiz*. But to the people of Ilkley he is still Cedric Moore, "t' lad from t' big house up King's-road."

Wherever he goes, in London, in Manchester, in any other big town, he is mobbed and asked for his autograph. But not in Ilkley. The people of the town cannot yet receive ITV. Few have ever heard of *Criss Cross Quiz*—or of Jeremy Hawk, the name he adopted when he went into show business.

There were many shouts of "Hello, Cedric!" when we went to have a look round the town. We met his old governess, "Nanny Jessop," now Mrs Alice Glover, wife of an Ilkley garage proprietor.

"He was four when I took the job," she said. "And even then he was always singing and entertaining. Many's the time I used to have to call out 'Behave yourself, Cedric—what will people say!' because of him dancing up King's-road on his way home. And I remember he was always dressing-up, too."

"I still do," said Jeremy, pointing to the latest addition to his wardrobe, a waterproof gaberdine with a huge otter-fur collar.

Our next call was to Clevedon House Preparatory School at nearby Ben Rhydding. As we entered the headmaster's study, Jeremy said: "I have been punished in this room more often than I care to remember."

And there, standing behind a chair was the man who had to administer the punishment—Frank Kidson. He took one look at Jeremy's outfit and said: "That fur collar—how ghastly! And, Cedric—that hat!"

His sister, Miss Gladys Kidson, came in. "We shall never forget Cedric," she said. "He was already here when we came to the school. In fact, we took him over with the furniture—31 years ago." Mr Kidson

A rest on the garden wall while memories of boyhood playdays come crowding back

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reached for a faded photo album and turned back three decades. There was Cedric on horseback; Cedric helping to build the games hut.

Later, when we went into the dining hall, there was a framed picture of Cedric on the wall, his hair sleekly brushed into place, but with a crumpled collar.

As we left, Frank Kidson said: "He was always great fun. And he had as much charm then as he has today."

On we went . . . to Warlbeck, a massive stone-built house in King's-road. But Jeremy Hawk was in for a disappointment. He strode eagerly through the grounds; up to the front door. But his old home was unoccupied.

The lawns where he used to play croquet were overgrown. We peered through the curtainless windows and saw nothing but bare floors; bare walls.

Jeremy eyed the two black lions which squatted either side of the front door. "What memories it brings back. I was two when I was brought here, and we stayed until I was 16.

"This was where I used to dream about going on the stage. I remember once cutting down the curtains to make a stage costume. The trouble I got into when I was found out."

As we walked around the old house, Jeremy recalled the time he played his first role, as a melodramatic, white-faced Marley's Ghost in the school's Christmas play . . . his first appearance with the Ilkley Players, a non-speaking part as a black-faced pageboy . . . his first job, as a wool sorter in his step-father's mill.

"Let's go to Bradford and have a look at the old place," said Jeremy. So off we went.

We rang the enquiry bell. "I'm Jeremy Hawk," announced Jeremy when the receptionist opened the little window.

"O-o-o," she gasped, and closed the window. Jeremy smiled. "It seems as if we're back in ITV-civilisation," he said.

The window opened again. There was the receptionist with an army of other girls, all wanting his autograph.

"That's how it is all the time," said Jeremy. "Except in Ilkley. Whenever I'm in need of peace and quiet all I need to do is return to Ilkley and become Cedric Moore again."

Language teacher Pamela Taylor greets him at his old school. Headmaster Frank Kidson and his sister Gladys look on

A visit to King's Hall, Ilkley, where he made his first appearance

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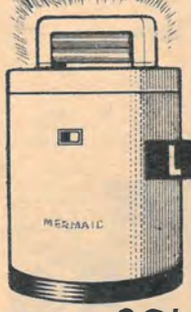

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Running the rule

By A DOCTOR

Emergency—Ward 10 has more than 20 honorary medical advisers—surgeons, doctors and nurses. The one "resident consultant," a general practitioner (who for reasons of medical etiquette must remain anonymous), here outlines the problems of the producer and writers

☆ ★ ☆

PERHAPS for an enthusiastic viewer, *Emergency — Ward 10* at lunch-time, at tea-time and an hour or two after supper, would be a dream of Heaven. But for me it is often a reality of nightmare quality.

You see, to a doctor advising on this programme is something that must be fitted into what our one-time Casualty Officer Paddy O'Meara referred to as "spare spare time." You will notice that I automatically referred to "our" Casualty Officer. This habit dates back to the day in January, 1957, when Tessa Diamond first visited me "to find out something about what goes on in hospitals."

Since then I have found myself thinking of the Oxbridge Hospital and all who work in it as a real place and real people. Indeed, when I met the cast at a party two months later, I expected the phone to ring and a voice to say "Tell Mr Dawson he's wanted urgently at the Chest Unit."

This belief has been continually strengthened by the remarkable skill of the writers, directors, actors and designers, under the leadership of producer Antony Kearey.

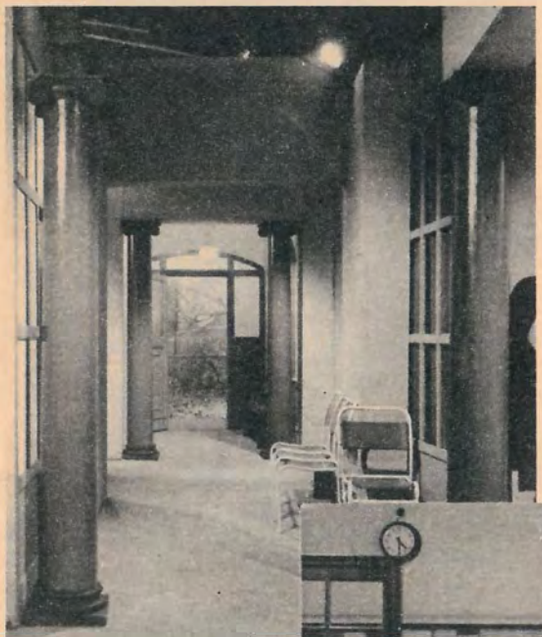
In spite of their diligence, however, occasional technical "clangers" have been dropped. There was the splendid moment when a consultant neurologist examined a patient's eye with an auriscope (an instrument for looking into ears). And the clever Oxbridge doctors have even contrived to make important diagnoses in Casualty without removing the patients' clothes! Fortunately, these mistakes have been few.

We are disappointed when such mistakes slip in, but, far more important, to my mind, are the scripts. These must not only be authentic and accurate, but the greatest care must be taken to avoid causing alarm and despondency in the viewers. The last thing I want to do is to fill my surgery with a crowd of televiewing neurotics. In fact, I know of only one instance of alarm. This was in August, 1957, when the writers asked for a dramatic case to mark Nurse Robert's first day in Casualty. I suggested that a workman allergic to wasp-stings should die of one. Although we carefully pointed out that such cases are one-in-a-million, my partner had a wasp-sting call within half-an-hour, and I know of a London doctor who had two such patients on his doorstep at 7.30 the next morning.

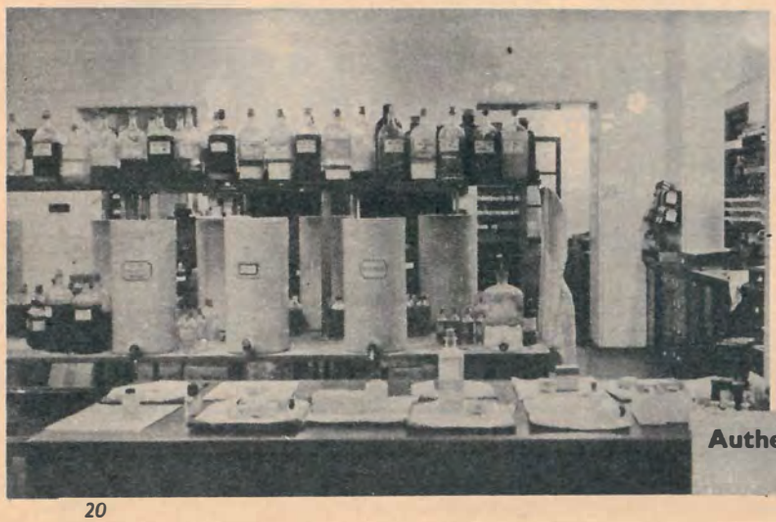
The medical profession has always been particularly sensitive about having itself portrayed in drama. From the start, we decided that the drama of disease needed no amplification and should, if anything, be played down. With facts served up as fiction, the documentary aspect need not be dull.

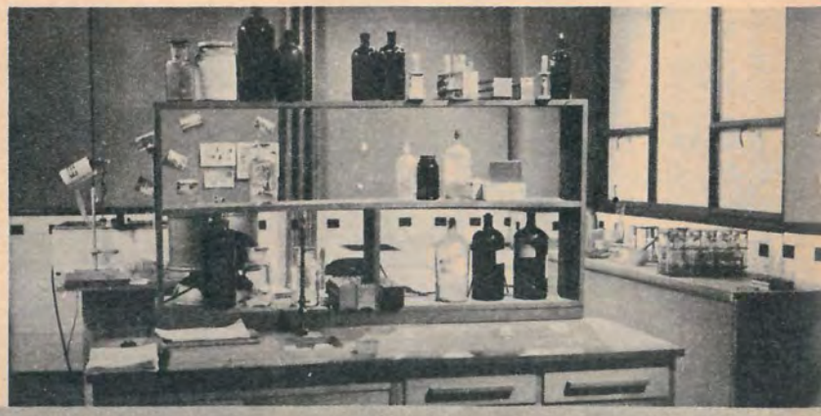
It was soon found, to our surprise, that among viewers there were large numbers of children. I determined that if possible the scripts should avoid any subject liable either to distress them or embarrass their parents. The sordid side of real-life medicine has therefore been left out, even at the expense of sometimes making the programme a bit too cosy.

What influence has *Emergency—Ward 10* had on the population? First I am greatly relieved to find that there has been



Entrance to Casualty. Above: *Ward 10*. Right: Guy's Hospital, London





Authenticity of background is carefully maintained. Left: the Dispensary at Guy's. Above: its *Ward 10* counterpart

over WARD 10

no outbreak of the type of imaginary illness that so commonly affects medical students (we all of us imagined at least half-a-dozen mortal complaints while training). There has been a great lessening in the fear of hospitals. The night-sister of my old teaching-hospital tells me that it is now a delight to admit children in the early hours. They are thrilled at the prospect of being admitted to "Ward 10."

Viewers have come to realise that behind the masks and uniforms are people who, apart from their professional skill, are like themselves. They have come to see that the art of medicine is difficult and not a mechanical skill, and that the ordinary human beings who attempt to practise it cannot hope always to be right.

They have seen how desperate is the constant need for blood, and it is a great pleasure to know that many new donors are volunteering as a result of *Emergency—Ward 10*.

We have tried to show that a preventive jab is preferable to polio. I was delighted when, the other day, on congratulating a mother on her excellent fireguards, she replied: "Well, *Ward 10* makes you think of the dangers."

We have tried also, at times, to demonstrate the value of religion in medicine: to foster faith, not in the possibility of miracles but in the power of the spirit to sustain and comfort those in distress, whether patients or relatives.

What effect has the programme had on the medical profession? Well, it has only once been openly attacked. That was on a debatable technical matter by a polio specialist who is herself an ardent viewer of the programme. There are, I know, some doctors who dislike it, but also a large number of enthusiastic followers.

There is one London hospital where it is said that all operating-lists must be arranged to finish by 7.30 on Tuesdays and Fridays; at a school of speech therapy the students are expected to practise diagnosis by watching *Ward 10;* and, at more than one hospital, *Ward 10* cases are standard talking-points among doctors.

Ward 10 has covered a vast field of medical subjects, sometimes based on the true details of "interesting cases," but more often composite creations tailored to fit the terms of a particular dramatic situation. It is my lot to try and think up these cases. This is where the nightmare comes in.

The scriptwriters are keen cross-questioners. The subjects range over a wide field of medical knowledge, and the pace of the writing means the answer is usually needed quickly. It is like having to take your Final Examinations every day.

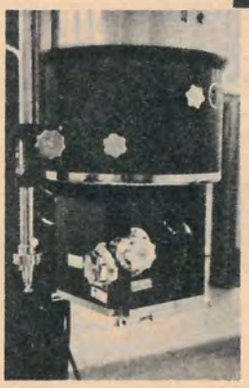
Fortunately, ignorance in this instance does not mean failure, but does mean a brisk piece of research and thought when the time can be found. Much willing help and excellent ideas have been received from many specialist colleagues and from a general practitioner and his wife who is now Nursing Adviser to the programme.

Advising on *Ward 10* has been a strange, tantalising experience, but always stimulating and often refreshing—and I have learned much.

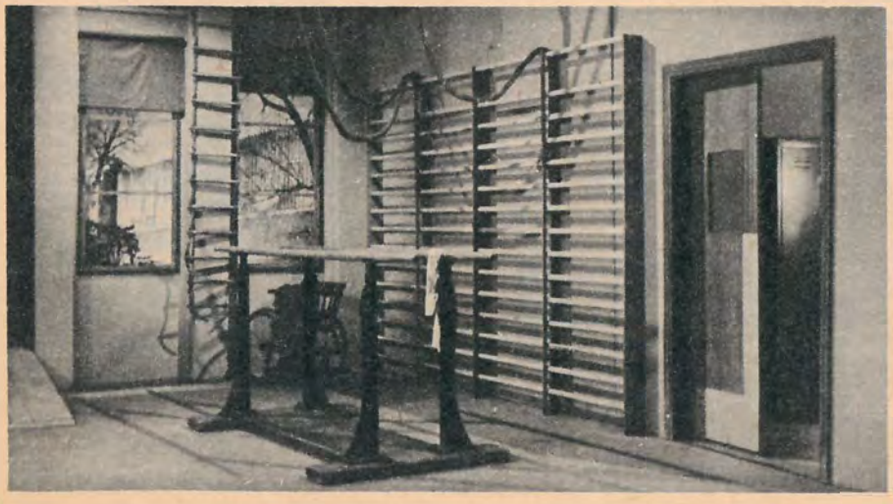
The high standard set by Tessa Diamond in her initial scripts has been maintained by a constant striving for the best by all who have joined her. It has been humbling to witness the scriptwriters' agonies of creative endeavour and exhilarating to visit the studio and see how cleverly the *Ward 10* team work together.

Which is the real thing? Above: a ward at Guy's Hospital. Left: a *Ward 10* set

An "iron lung." It enables a patient within to breathe



A Cobalt Unit for the treatment of deep-seated afflictions



Above: the gymnasium at Guy's. Left: a *Ward 10* set

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FLAP B

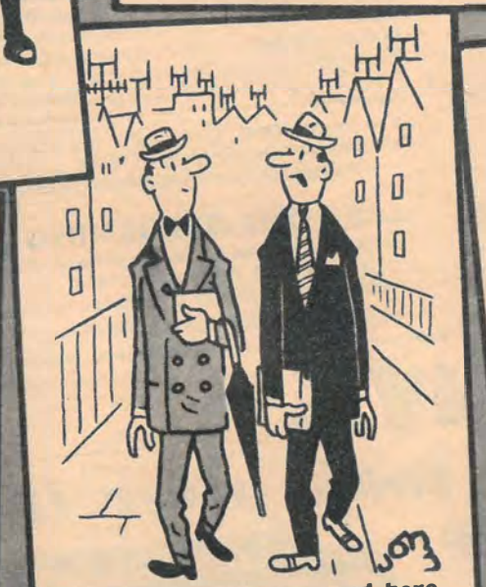
SECOND FOLD

CUT ALONG DOTTED RULE

NATURAL BREAK

"You have to eat one piece of toast, drink two cups of coffee, kiss the kids goodbye and reach the station before the 8.15 leaves. And to beat the clock, you have exactly . . ."

"He keeps blowing the match out!"



"So many TV aerials round here, the fog comes in shredded"

"Let's get this act clear—he's the puppet"

"Do you think you can go the full distance of the first round?"

"Next please!"

11.15 CHURCH
MORNING SERVICE
from
Hayes Free Church, Kent
Conducted by the Minister
the **Rev H. A. Jacquet**
Directed for television by
BILL ALLENBY
An ATV Network Presentation

12.15 **Close-down till 1.30**

1.30 ICE SUNDAE
from
Manchester Ice Rink
featuring the Sunday Club session of formation dancing, pair skating, and general instruction
with
Stanley Tudor
at the Organ
Directed by ANDY GULLEN
An ABC Outside Broadcast Network Presentation

2.25 FARM IN THE SOUTH
presenting
news and personalities in Southern farming today
Introduced by
A. G. STREET
Directed by Anna Lett

2.55 MUSIC SHOP
The host
TEDDY JOHNSON
invites viewers to meet
PETER GRAY
BETTY JAMES ARTHUR MURPHY
JANET ARMSTRONG
THE NON-DE-PLUMES
Music by
JACK PARNELL and the Counter-Hands
Set designed by Jon Scoffield
Produced by DICKY LEEMAN
An ATV Network Production

3.20 FILM FESTIVAL
presents
the great Italian tenor
BENIAMINO GIGLI
in
FORGET ME NOT
Cast:

Enzo Curti.....**Beniamino Gigli**
Helen.....**Joan Gardner**
Hugh Anderson.....**Ivan Brandt**
Curti's manager.....**Hugh Wakefield**
Irene.....**Jean Stuart**
London manager.....**Allan Jeayes**
New York manager.....**Hay Petrie**
Arnold.....**Charles Carson**
Benvenuto.....**Richard Gofe**

A romantic drama which begins in a liner out of Southampton bound for New York, involving a young girl, a steward and an opera singer

4.40 COME GARDENING
Whether viewers own window boxes or full-size gardens, **Joe Hill** will solve some of the many problems they encounter throughout the seasons
Directed by Lorne Freed

Joe Hill solves more seasonal gardening problems (See "Come Gardening," 4.40)

4.55 CARROLL LEVIS JUNIOR DISCOVERIES
A bright, breezy half-hour, featuring youngsters all under 15
with
Marilyn Lewis **Dorothy Webb**
David Matson **Linda Grant**
Yvonne Peters
The Girls' Accordion Band
Settings by Lewis Logan
Produced by FRED WILBY
An ATV Telerecording

5.25 THE ADVENTURES OF ROBIN HOOD
starring
RICHARD GREENE
in another adventure
THE LADIES OF SHERWOOD
Cast:

Robin Hood.....**Richard Greene**
The Sheriff.....**Alan Wheatley**
Arthur of Tetsbury.....**Willoughby Gray**
Joan.....**Simone Lovell**
Will.....**John Dearth**
Lame Ned.....**Victor Woolf**
Captain.....**Charles Stapley**
Cook.....**Laurence Maine**

Cyril of Lincoln is accused of interfering with Prince John's tax collections. He is tried. and sentenced to the gallows. Anticipating a rescue attempt by the outlaws, the Sheriff orders the town gates to be closed

5.55 IT CAN HAPPEN TOMORROW

In the past 20 years, scientists have transformed the world. The next 20 years promise even more exciting changes. If you are under 21, you will still be young when those changes take place. **Gerald Leach** brings the latest news week by week from the laboratories of the world
Designed by Tom Lingwood
Produced by JOCK WATSON
An ATV Network Production

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6.9 NEWS
The latest from the newsroom of ITN

6.15 THE SUNDAY BREAK
The Sunday Club for Teenagers
with
the **Rev David Sheppard**
The club's music by
The Dill Jones Trio
and with young people from England, Scotland and Wales: a window on their world and their approach to religion and living
Directed by JANICE WILLETT
An ABC Network Production

7.0 ABOUT RELIGION
DARKNESS AND LIGHT
Is there a way out of the darkness of poverty, ignorance and want in the world today? Christians believe there is, and tonight a Dominican monk, the **Rev Lawrence Bright, OP** will talk about the Way of Light
Produced by MICHAEL REDINGTON
An ATV Network Production

7.25 NEWS
The latest from the newsroom of ITN

7.30 WYATT EARP
starring
HUGH O'BRIAN
as Wyatt Earp
in
WYATT AND THE CAPTAIN
A soldier gets drunk and shoots an Indian. Wyatt Earp proceeds with the case under civil law, but an army captain orders him to drop the investigation

8.0 VAL PARNELL'S SUNDAY NIGHT AT THE LONDON PALLADIUM

Direct from the World's Most Famous Variety Theatre
starring
JANE MORGAN
the American girl from Paris
with
TONI DALLI
and FULL SUPPORTING COMPANY
The Tiller Girls
(Precision routine by Barbara Aitken)
Cyril Ornadel and the London Palladium Orchestra
BRUCE FORSYTH
compères this sparkling show and introduces
BEAT THE CLOCK
the ever-popular game in which the audience takes part
(Presented by arrangement with Goodson and Todman and CBS)
THE JACKPOT PRIZE—£1,500
(unless won February 15)
Dance direction by George Carden
Executive producer VAL PARNELL
Produced by ALBERT LOCKE
An ATV Network Production

9.0 NEWS
The latest from the newsroom of ITN

9.5 DOTTO
A fast and fascinating game which turns dots into pictures and pictures into pounds
Counting the dots and looking after the pounds is
JIMMY HANLEY
with
Jerry Allen and his Quartet
Designed by Tom Lingwood
Directed by COLIN CLEWS
Produced by JOHN IRWIN
An ATV Network Production
(See Page 11)

9.35 ARMCHAIR THEATRE
presents
JESSICA DUNNING GORDON CHATER
PAUL STASSINO ALEC MANGO
in
TO RIDE A TIGER
by Mark Hellington
Cast in order of appearance:

General Madero	**Martin Sterndale**
Senor Lopez	**Alec Mango**
Senor Santoyo	**Arnold Diamond**
Senor Santos	**Michael Peake**
Marcia Ruiz	**Jessica Dunning**
Gabriel Ruiz	**Gordon Chater**
Teresa	**Diana Fulker**
Juan Torres	**Sean Barrett**
Firomelo Garcia	**Peter Elliott**
Colonel Jose Montero	**Paul Stassino**
First Senator	**Donald Bissett**
Second Senator	**John Miller**
First guard	**Peter Bowles**
Second guard	**John Murray-Scott**

Designed by Reece Pemberton
Producer SYDNEY NEWMAN
Directed by WILFRID EADES
Revolutions in Latin America often take unexpected turns. A dictator can have problems from idolisers, deadly enemies and even his own wife
(Sean Barrett appears by permission of Ealing M-G-M Artists Ltd)
An ABC Network Production
(See Page 7)

10.40 O S S
An espionage adventure
starring
RON RANDELL
as Frank Hawthorn
in
OPERATION CHOPPING BLOCK
Cast:

Frank Hawthorn	**Ron Randell**
Chief	**Lionel Murton**
Sgt O'Brien	**Robert Gallico**
Foxie	**Leslie Phillips**
Zero	**Morris Sweden**
Kommandant	**Wolf Frees**
Eckler	**Tony Doonan**
Schuster	**John Gabriel**
Cabbie	**George Tovey**
Nazi officer	**Max Faulkner**
MI5 agent	**Frank Hawkins**
Zero's sister	**Anita Sharp Bolster**

Written by Paul Dudley
Produced by Jules Buck
Directed by Robert Day
A German double agent "reveals" to the OSS the location of a factory where camera bombs are made
Followed by
THE WEATHER FORECAST

11.10 Night Light
the Rev C. R. Macbeth
of Brockenhurst
Close-down

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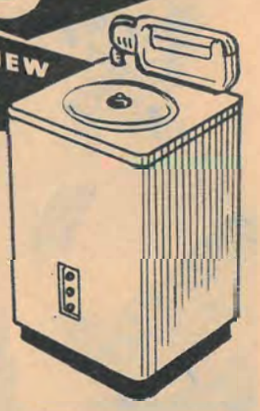
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MONDAY FEB 23

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME
invites young viewers to meet
MR HAPPY
and
BROCK AND BRUIN
A story for young children
Written and introduced by **Janet Nicolls**
Episode 6: Bruin's Good Deed
Puppets animated by
Elizabeth Shingler and Jane Tyson
Puppet maker ***Kenneth Hauff***
Directed by ***Tig Roe***
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 THREE'S COMPANY
confirmed by
THE MALCOLM MITCHELL TRIO
aided and abetted by
TONY HAWES BILL ELLIOTT
and this week's girl friends
BILLIE ANTHONY JUNE MARLOW
Designed by ***John Dilly***
Directed by ***Helen Standage***

1.25 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.30 Close-down till 2.43

2.43 FOR SCHOOLS
MATTER IN USE
No 6: Tool Kits
by Albert Royds, John Richmond and John Frankau

Do tool kits make you think of spanners, paint brushes, hammers or saws? This will probably depend on whether you are interested in cars, art or woodwork. But it is unlikely you would think of birds' beaks or tigers' claws in this category. Have natural tool kits influenced the development of man-made implements? This question will be highlighted in today's programme, narrated by **John Glen**

Research by ***Charles Warren***
Illustrated by ***Kenneth James***
Directed by ***John Frankau***
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS
MATTER IN USE
No 6: Tool Kits
(*A repeat of the programme shown at 2.43*)

3.50 Close-down till 5.0

5.0 SEEING SPORT
SWIMMING
A visit to **Ironmonger-row Baths, London,** for the third in the series of swimming lessons under the instruction of **George Fryer,** who, with his star pupils, **Sylvia Lewis,** and Olympic medallist **Margaret Edwards,** will be dealing with the backstroke

Commentator **Peter Lloyd**
Directed by ***BILL ALLENBY***
An ATV Network Production

5.25 POPEYE
There are lots of laughs in store as Popeye sets off on more hilarious adventures

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

6.10 THE ADVENTURES OF SIR LANCELOT
starring
WILLIAM RUSSELL
in
THE WITCH'S BREW

Cast:

Sir Lancelot	**William Russell**
Merlin	**Cyril Smith**
King Arthur	**Ronald Leigh-Hunt**
Brian	**Robert Scroggins**
Eunice	**Maxine Audley**
King Rolf	**Leonard Sachs**
Damien	**Graham Stewart**
Hedrick	**Reginald Hearne**
Alan	**Brian Roper**
Soldier	**Edward Judd**
Jailer	**Eric Corrie**

Screenplay by ***Peggy Phillips***
Produced by ***Bernard Knowles***
Directed by ***Terry Bishop***

King Rolf, once a peaceful and wise ruler, orders his own son to be hanged for treason. Sir Lancelot and Brian set off to discover the cause of Rolf's strange action

6.40 RIGHT TO REPLY

Introduced by
WILLIAM CLARK

A challenging programme in which public personalities in the spotlight of current controversy present their full case and confront their critics. In every healthy democracy, which thrives on argument and the freedom to criticise, it is vital to provide the individual with the —*Right to Reply*

Designed by Eric Shedden
Produced by JOCK WATSON
An ATV Network Production

7.0 SNAKES AND LADDERS

from
The Floral Hall, Eastbourne
with
KENNETH HORNE
controlling
the **Ups and Downs**
and the **£25 Spinning Dice**
ROBIN RICHMOND
at the Hammond organ

Based on an idea by Roy Rich and Alan Melville
Arranged by Larry Forrester
Directed by Bill Perry
A Southern Television Outside Broadcast

7.30 SHADOW SQUAD

starring
PETER WILLIAMS
as Don Carter
with
GEORGE MOON
as Ginger Smart
in
SOLO FOR GINGER
Episode 1

Written by Peter Yeldham
Designed by Denis Parkin
Directed by MICHAEL SCOTT

Ginger Smart, working alone while Don Carter is away, finds two "private detectives" are calling themselves Don Carter and Ginger Smart, and doing him out of a job. This, on top of other troubles, makes the case of the blackmailed widow a real headache

8.0 THE LARKINS

starring
PEGGY MOUNT DAVID KOSSOFF
in
GIFT HORSE POWER
A domestic situation comedy by Fred Robinson
with
RONAN O'CASEY

Cast in order of appearance:

Jeff Rogers.....**Ronan O'Casey**
Sam Prout.....**George Roderick**
Joyce Rogers.....**Ruth Trouncer**
Ada Larkins.....**Peggy Mount**
Alf Larkins.....**David Kossoff**
Eddie Larkins.....**Shaun O'Riordan**
Shop manager.....**Michael Blakemore**
Car salesman.....**Bill Shine**
Spiv.....**Sam Kydd**
Myrtle Prout.....**Hilary Bamberger**
Hetty Prout.....**Barbara Mitchell**

Designed by Pembroke Duttson
Produced by ANTONY KEAREY
An ATV Network Production

8.30 WAGON TRAIN

EVELYN RUDIE NANCY GATES
with
Ward Bond Robert Horton
in
THE MILLIE DAVIS STORY
with
Whit Bissell Eleanor Audley Irving Bacon
Chubby Johnson Harry Hines Amzie Strickland

Directed by Jerry Hopper
Produced by Boris Ingster

Millie Davis runs the only saloon in an almost deserted mining town. Her constant companion is an eight-year-old orphan, Penny. But their friendship is threatened by the arrival of a woman who claims to be Penny's grandmother

(See Page 15)

9.30 JACK HYLTON

presents
THE ANNE SHELTON SHOW
starring
ANNE SHELTON
with guest artists
BUD FLANAGAN DICK BENTLEY
THE HEDLEY WARD TRIO
DICK EMERY
The Beryl Stott Singers
Billy Ternent and his Orchestra

Settings by Robert Freemantle
Scripts by Dick Vosburgh and Brad Ashton
Directed by BILL HITCHCOCK
Produced by Jack Hylton TV Productions Ltd
An Associated-Rediffusion Network Presentation

(See Page 13)

10.0 NEWS

The latest from the newsroom of ITN

10.15 SOUTHERN AFFAIRS

presents the people, the news, the views and controversies of the South to the South
Introduced by
CYRIL RAY
Directed by Anna Lett

10.45 LATE NIGHT MUSIC

POUISHNOFF
the famous concert pianist plays for viewers and talks to
SIR COMPTON MACKENZIE
about his music

Followed by
THE WEATHER FORECAST

11.0 Night Light

by the
Rev C. R. Macbeth of Brockenhurst

Close-down

TESTING

A test card is shown continuously from 10.0 am until 15 minutes before the start of the day's programmes to help viewers and dealers to adjust sets

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Super-safe Neonic Drill

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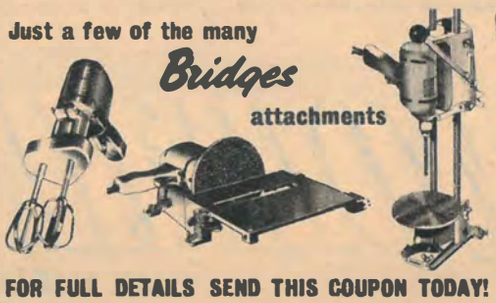

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AP 594

12.47 SMALL TIME
invites young viewers to open
THE MUSICAL BOX
and hear songs and stories from
Isla Cameron
Drawings by Peter Firmin
And to meet
MR HAPPY
Script for "Mr Happy" by John Myers
Directed by Penny Wootton
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 THREE'S COMPANY
confirmed by
THE MALCOLM MITCHELL TRIO
aided and abetted by
TONY HAWES
BILL ELLIOTT
and this week's girl friends
BILLIE ANTHONY JUNE MARLOW
Designed by John Dilly
Directed by Helen Standage

1.25 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.30 Close-down until 2.43

2.43 FOR SCHOOLS
MAPS AND MEN
No 6: Three-quarters of the Globe
In early times men who sailed the seas found their way from port to port without maps. But once maps were made, they were able to voyage much more widely; and whole continents were added to the map as a result of the great voyages of men like Magellan, Columbus, Drake and Cook. These voyages were only possible because men learned to navigate more accurately
Script by Stanley Joseph
Education officer Fernau Hall
Directed by June Neville
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS
MAPS AND MEN
No 6: Three-quarters of the Globe
(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 LUCKY DIP
THE JUNIOR NEWSPAPER
Nevil Whiting
turns the pages of sport, music and adventure, and opens young viewers' own postbag
Special correspondent **Muriel Young**
Music correspondent **Bert Weedon**
and Happy Cooking with
Fanny and Johnnie Cradock
Directed by John Rhodes
An Associated-Rediffusion Network Production

5.25 MINIATURE MUSIC HALL
Master of Ceremonies
Nevil Whiting
introduces
Harold Taylor Robin Richmond
Clive Dunn Eddie Calvert
Bob Harvey
Directed by John Rhodes
An Associated-Rediffusion Network Production

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news from the South

6.10 SPORTS CLUB
The Sports Magazine from the South
BERKELEY SMITH
will be introducing top sporting personalities in this family sports programme. Among the experts appearing will be **John Graydon,** with his soccer forecasts for next Saturday, and **John Rickman,** of the *Daily Mail.* Correspondence should be addressed to: Berkeley Smith, Sports Club, Southern Television, Southampton
Edited by John Graydon
Directed by Terry Yarwood

6.40 LOOK IN
with
MICHAEL INGRAMS
as he enquires into the lives we lead and the times we live in
Edited by Elkan Allan
Directed by IAN FORDYCE
Produced by MICHAEL INGRAMS
An Associated-Rediffusion Network Production

Created by Hollywood's **MAX FACTOR** *to make you look lovelier!*

The ***woman's own brings you***

BEAUTY OFFER OF THE YEAR

Max Factor, great international beauty-maker of the stars of stage, film and TV, has given WOMAN'S OWN the exclusive right to offer two of his finest preparations at an amazing privilege price:

HI-FI LIPSTICK—the lipstick that has created a sensation in the world of cosmetics . . . that is used especially by TV stars *because it never changes colour* even under the glare of the harshest lights.

PAN-STIK MAKE-UP—the favourite make-up of so many Hollywood stars . . . the magic, moisturizing make-up that smooths like satin over your face and neck.

Yours — in a choice of three flattering shades to suit your own colouring — in elegant bronze-gold cases which fit into a red Florentine purse chased in gold . . . for only 2s. 3d. post free.

MAX FACTOR
HI-FI *lipstick and*
PAN-STIK
make-up
the two for only **2/3** POST FREE

woman's own
OUT WED. FEB. 25 — 5D
AS ADVERTISED ON TV

Nurse Wayne (Jean Aubrey) is on duty again in "Emergency—Ward 10," (7.30)

7.0 DRAGNET

starring
JACK WEBB
in another investigation
THE BIG GIRL

Cast:

Sgt Joe Friday.....**Jack Webb**
Officer Frank Smith.....**Ben Alexander**
Capt Didion.....**Art Gilmore**
John Maloney.....**Harry Bartell**
Donna Stewart.....**Carolyn Jones**
Emil Collins.....**Harper Goff**
Edgar Morse.....**Henry Corden**
James Sutter.....**Maury Hill**
Harry Reese.....**Jerry Zinnamon**

Directed by Jack Webb

A "woman" has been attacking and robbing car drivers. A large footprint and the theft of make-up materials suggest that the criminal is really a man

(See Page 12)

7.30 EMERGENCY—WARD 10

with
CHARLES TINGWELL BARBARA CLEGG
and
DESMOND CARRINGTON

Cast:

Julie Wayne.....**Jean Aubrey**
Donald Latimer.....**John Carson**
Mrs Marsh.....**Anne Blake**
Paul Davies.....**John Flexman**
Bernie Lewis.....**Joe Melia**
Raine Travers.....**Moira Redmond**
Geoffrey Gray.....**Brian Worth**
Mr Carstairs.....**William Sherwood**
Alan Dawson.....**Charles Tingwell**
Jo Buckley.....**Barbara Clegg**
Chris Anderson.....**Desmond Carrington**

Script by Michael Ashe
Original idea by Tessa Diamond
Designed by Vic Symonds
Directed by HUGH RENNIE
Produced by ANTONY KEAREY
An ATV Network Production

(See Pages 20-21)

8.0 SPOT THE TUNE

JACKIE RAE and **MARION RYAN** introduce another edition of the happy-go-lucky musical quiz. There are cash prizes for each correct answer and, for one lucky contestant, the chance of the jackpot

If not won February 17, the jackpot will stand at £800

Music under the direction of **Peter Knight**

Directed by FRANCIS COLEMAN

8.30 PLAY OF THE WEEK

presents
CLIVE BROOK
ELIZABETH SELLARS
JOHN ROBINSON
in
THE JUDGE'S STORY
by Charles Morgan
Adapted for television by Diana Morgan

Cast in order of appearance:

Sir William Gaskony.....**Clive Brook**
Simmonds.....**Graham Leaman**
George Severidge.....**John Robinson**
Alan Romney.....**Geoffrey Chater**
Kathleen.....**Joan Phillips**
Vivien Lerrick.....**Elizabeth Sellars**
Henry Lerrick.....**John Merivale**
Harker.....**Edward Malin**
Dick Gaskony.....**John Stuart**
Mrs Sarrett.....**Mary Hinton**
Footman.....**Alistair Speed**
Rupert Hazell.....**John Standing**
Geoffrey Cobble.....**Julian D'Albie**
Mrs Cobble.....**Betty Shale**
William.....**Julian Yardley**

Designed by John Clements
Directed by MICHAEL CURRER-BRIGGS

Is it the Judge's incorruptibility that challenges Severidge, the wealthy, powerful industrialist? Vivien, the Judge's beautiful ward, believes the financier means to destroy her guardian

An Associated-Rediffusion Network Production

(See Page 7)

10.0 NEWS

The latest from the newsroom of ITN

10.15 BOYD QC

MICHAEL DENISON
as Richard Boyd
in a series illustrating many facets of British justice

No 9: IN CAMERA

It is said that the camera cannot lie, but when a photograph proved Elizabeth Wayne guilty of theft there were some who thought the camera had made a mistake

Script by Jack Roffey
Designed by Frank Gillman
Directed by GEOFFREY HUGHES
An Associated-Rediffusion Network Production

10.45 THE LYTHGOE TOUCH

featuring
CLIVE LYTHGOE
playing for viewers the music he likes

Directed by LORNE FREED

(See Page 9)

Followed by
THE WEATHER FORECAST

11.0 Night Light

by the **Rev C. R. Macbeth**
of Brockenhurst

Close-down

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WEDNESDAY FEB 25

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME
THE ADVENTURES OF TWIZZLE
Twizzle and Footso go Fruit-picking

Twizzle and Footso the cat have a picnic, and Footso swallows a bee

Music composed by Leslie Clare
Written and produced by Roberta Leigh
Directed by Gerry Anderson
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 THREE'S COMPANY
confirmed by
THE MALCOLM MITCHELL TRIO
aided and abetted by
TONY HAWES
BILL ELLIOTT
and this week's girl friends
BILLIE ANTHONY
JUNE MARLOW
Designed by John Dilly
Directed by Helen Standage

1.25 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.30 Close-down till 2.43

2.43 FOR SCHOOLS
TWELFTH NIGHT
No 6: Perchance He Is Not Drowned

Introduced by **John Westbrook**

One could argue that Sebastian is the most important character in *Twelfth Night*. He has only to meet Viola for all to be resolved. But before this happens, Shakespeare uses all his skill as a playwright to build up dramatic suspense. Sebastian is gradually involved with the other characters in the play, and only after confusion has piled on confusion does the final denouement take place

Cast:

Olivia ..... **Gillian Raine**
Viola / Sebastian ..... **Sally Home**
Antonio ..... **Peter Welch**
Sir Toby ..... **George A. Cooper**
Sir Andrew ..... **John Southworth**

Script by Martin Worth
Education officer Alan Nicholson
Directed by Peter Robinson
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS
TWELFTH NIGHT
No 6: Perchance He Is Not Drowned

(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 JUNIOR CRISS CROSS QUIZ
with CHRIS HOWLAND

This exciting game gives young contestants the chance to test their general knowledge and win wonderful prizes

Directed by CLAUDE WHATHAM

5.25 THE BUCCANEERS
starring
ROBERT SHAW
in
MISTRESS HIGGINS' TREASURE

Cast:

Dan Tempest ..... **Robert Shaw**
Mistress Higgins ..... **Adrienne Corri**
Pennington ..... **Howard Pays**
Armando ..... **Edwin Richfield**
Gaff ..... **Brian Rawlinson**
Taffy ..... **Paul Hansard**
Mingo ..... **Roy Purcell**
Boy ..... **Barry Fennell**
Second boy ..... **Claude Kingston**
Girl ..... **Jane Asher**

Screenplay by Thomas A. Stockwell
Produced by Sidney Cole
Directed by Pennington Richards

Dan Tempest docks at a town on the coast of Virginia to land contraband goods. He is met by Mistress Higgins, a schoolteacher, who makes a proposition about treasure stored by pirates on an island off the coast

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

TESTING
A test card is shown continuously from 10.0 am until 15 minutes before the start of the day's programmes to help viewers and dealers to adjust sets

Woman - WONDERFUL NEW IDEAS NUMBER

125 EXPERT TIPS ON KNITTING

With this wonderful A-Z Knitting Guide, no pattern, no process, no detail of making up, fit or finish will hold the slightest doubt for you! **Clear explanations of every popular stitch, and pattern abbreviations; tips on tension, adjusting patterns to size, ensuring flat seams, firm borders, neat cuffs and collars; how to make gathers, shapings, facings, buttonholes; how to cast on and off, increase, decrease, graft, insert zips; how to lengthen and shorten knitteds; how to make all the little extras—tassels, cords, pom-pons, fringes.** Helpful tips on crochet, too. Demand for Woman will be terrific! **Get your copy early and give your newsagent a regular order!**

50 IDEAS for improving KITCHENS

EMBROIDERY OFFER MATCHING TABLE LINEN

Woman

OUT WED. FEB. 25th

GET YOUR COPY EARLY!

JACKIE RAE
sings in "On The Air" (7.30)

6.10 SHERIFF OF COCHISE

starring
JOHN BROMFIELD
in
ILLICIT GAMBLER

Cast:

Sheriff Frank Morgan.....**John Bromfield**
Deputy Harry Olson.....**Stan Jones**
Turner.....**Zon Murray**
Al Bennett.....**Henry Rowland**
Jack Bennett.....**Harry Lauter**

Convinced that Sam Turner runs a crooked card game, the Bennett brothers and two friends waylay him. During the fight a man is killed

6.40 ROVING REPORT

Abroad with a Roving Reporter and an ITN Camera Team

Film editor Reg Spragg
Sound editor Alfred Wilson
Programme editor Laurence Thompson
Produced by Robert Verrall
An Independent Television News Production

7.0 CLOSE-UP

on
ROBERT MITCHUM

The programme centres on the work of this famous Hollywood star. **McDonald Hobley** will be talking to **Raymond Stross**, the producer of Mitchum's latest film *The Angry Hills*, an extract from which will be shown

Script by Dick Richards
Directed by Jim Pople
Produced by RAY DICKS
(Film sequences by courtesy of United Artists, Columbia Pictures and M-G-M)
An Associated-Rediffusion Network Production

7.30 ON THE AIR

A gay musical show
featuring
JACKIE RAE
JOAN SAVAGE PETER DULAY
and guests from overseas

8.0 CRISS CROSS QUIZ

JEREMY HAWK

introduces more contestants who try to score three noughts or crosses in a line on the *Criss Cross Quiz* board. Perhaps one of them will win a big cash prize

Directed by CLAUDE WHATHAM
(See Pages 18-19)

8.30 WEDNESDAY MOVIE

presents
THE FIRST OF THE FEW
starring
LESLIE HOWARD DAVID NIVEN
ROSAMUND JOHN

Cast includes:

R. J. Mitchell.....**Leslie Howard**
Geoffrey Crisp.....**David Niven**
Diana Mitchell.....**Rosamund John**
Commander Bride.....**Roland Culver**
Miss Harper.....**Anne Firth**
Sq-Ldr Jefferson.....**Derrick de Marney**

"Never in the field of human conflict was so much owed by so many to so few"

Sir Winston Churchill used those words about the Battle of Britain. In the forefront of that battle were the Spitfires. This film tells of those gallant planes, their even more gallant pilots, and the designer who gave his life in their creation

10.0 NEWS

The latest from the newsroom of ITN

10.15 JACK HYLTON

presents
ROSALINA NERI
with
IVOR EMMANUEL
and
Jacques Chazot and Rene Bon
Peter Pit

Musical director Norman Whitehead
Settings by Denis Wreford
Directed by MILO LEWIS
Produced by Jack Hylton TV Productions Ltd
An Associated-Rediffusion Network Presentation

10.45 PEOPLE IN TROUBLE

DANIEL FARSON

examines the unusual problems and troubles that some people have to face and looks into

SEX EDUCATION

He interviews a doctor working in an approved school, a woman doctor working with the Marriage Guidance Council and a woman who, in the past, experienced hardship through lack of sex education

11.0 THE JACK JACKSON SHOW

invites viewers to drop in and meet some personalities from the world of records
with
ALMA COGAN
FRASER HAYES FOUR
MIKE PRESTON DICK KATZ
GLEN MASON MALCOLM JACKSON
PADDY EDWARDS PAMELA MANSON

Edited by Mark White
Designed by Raymond White
Produced by PETER GLOVER
An ATV Network Production

Followed by
THE WEATHER FORECAST

11.30 Night Light

by the Rev C. R. Macbeth
of Brockenhurst

Close-down

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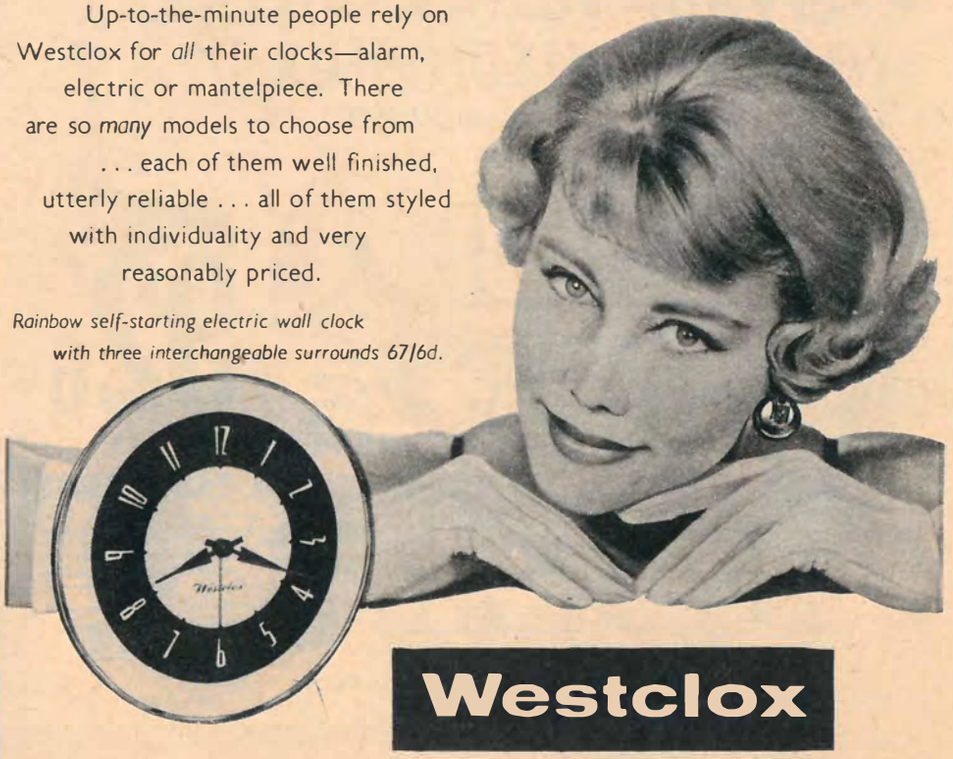

STRATHLEVEN · DUMBARTON · SCOTLAND

THURSDAY FEB 26

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME
introduces
THE MILLER'S TALE
The adventures of Sammy the sea trout and his friends the millpond animals
Read by **David Edwards** and **Olwen Griffiths**
*Animated drawings by **Peter Firmin***
*Script by **Robert Bolt***
with
MR HAPPY
*Script by **John Myers***
*Directed by **Penny Wootton***
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 LUNCH BOX
Comedy, romance and drama are included in today's show
Your hostess is
NOELE GORDON
with TV's happiest musical group
JERRY ALLEN and his TV Trio
ROY EDWARDS
and guest artist
JOYCE CLARK
also contribute to the fun
*Settings by **Elizabeth Dorrity and Nevil Dickin***
*Produced by **REG WATSON***
An ATV Network Production

1.30 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.35 Close-down until 2.43

2.43 FOR SCHOOLS
MAPS AND MEN
No 6: Three-quarters of the Globe
In early times men who sailed the seas found their way from port to port without maps. But once maps were made, they were able to voyage much more widely; and whole continents were added to the map as a result of the great voyages of men like Magellan, Columbus, Drake and Cook. These voyages were only possible because men learned to navigate more accurately
*Script by **Stanley Joseph***
*Education officer **Fernau Hall***
*Directed by **June Neville***
An Associated-Rediffusion Network Production
(A repeat of Tuesday's programme)

3.11 Intermission

3.23 FOR SCHOOLS
MAPS AND MEN
No 6: Three-quarters of the Globe
(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 ANIMAL PARADE
Viewers see an animal doctor visiting his patients; the nimble-footed Tahar goat from the Himalayas; and the mischievous Entalla and Macaque monkeys
*Directed by **David Eastman***

5.25 FURY
Stories of a boy and a black stallion
starring
BOBBY DIAMOND
and **Peter Graves**
in another adventure
THE TOMBOY
Joey has woman trouble when pretty Midge Malloy beats him at marbles, then decides to compete against him in the big marbles tournament. Fed up with the thought of being beaten by a mere girl, Joey is pleased when he has a chance to prove it takes a man to deal with some situations

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

6.10 SEA HUNT
starring
LLOYD BRIDGES
as underwater investigator Mike Nelson
Professor Auerbach and his daughter employ Mike Nelson to help in their search for a rare underwater plant. And Mike's party is attacked by angry fishermen

6.40 SHOP IN THE SOUTH
An Advertising Magazine
Presented by **Pamela Duncan**
with
Tony Dawes and **Brenda Cowling**
*Directed by **Max Gayton***
A TV Advertising Ltd Production

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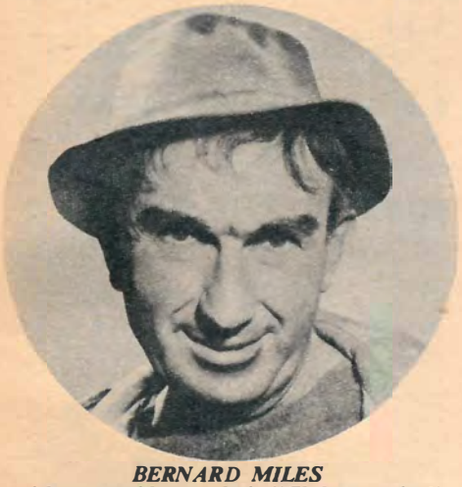


BERNARD MILES
with countryside comedy in "Chelsea at nine"

7.0 GUN LAW

starring
JAMES ARNESS
as Marshal Matt Dillon in
ROMEO

Cast:

Deputy Chester Good.....**Dennis Weaver**
Doc.....**Milburn Stone**
Kitty Russell.....**Amanda Blake**
Andy Bowers.....**Robert Vaughn**
Judy.....**Barbara Eden**
Pete.....**Robert McQueeny**
Emmet Bowers.....**Tyler McVey**

A boy and girl fall in love. But their ranch-owning fathers are enemies, and one of them threatens to burn down Dodge City when Matt Dillon refuses to say where the young couple are

7.30 SHADOW SQUAD

starring
PETER WILLIAMS as Don Carter with GEORGE MOON as Ginger Smart
in
SOLO FOR GINGER
Episode 2
Written by Peter Yeldham
Designed by Denis Parkin
Directed by MICHAEL SCOTT

Ginger Smart, going it alone on a blackmail case, finds too many suspects upset his investigations

8.0 DOUBLE YOUR MONEY

starring
HUGHIE GREEN

More questions, more prizes, and certainly more laughs. The
£1,000 TREASURE TRAIL
adds its usual quota of suspense
Organist **Robin Richmond**
Questions edited by John Heyman
Directed by ERIC J. CROALL
An Arlington Television and Radio Ltd programme devised by John B. Beard
An Associated-Rediffusion Network Presentation

8.30 THIS WEEK

ITV'S SPECIAL NEWS MAGAZINE
Introduced by
LUDOVIC KENNEDY

Exclusive news flashes, features and interviews from all over the world
Programme edited by David Kentish
Produced by PETER HUNT
Directed by ALAN MORRIS
An Associated-Rediffusion Network Production

9.0 CHELSEA at nine

presents
another international star-studded show including brilliant stars from Scandinavia

Top dancers from the Royal Danish Ballet
ERIK BRUHN
KIRSTEN SIMONE LIZZIE RODE
in an exciting highlight from the sensational ballet *Miss Julie*

International concert violinist
EMIL TELMANYI

Sweden's scintillating singer
ALICE BABS

SVEND ASMUSSEN
One of the world's greatest jazz musicians

ULRIK NEUMANN
versatile comedy guitarist

And from Israel for the first time in England
SHAI K. OPHIR
an unusual artist in mime

The inimitable
GRANADIERS
in new numbers

BERNARD MILES
with a countryside comedy
Peter Knight and his Orchestra
The Granadiers directed by Cliff Adams
Choreography by Tommy Linden
Designed by Dan Snyder
Directed by ERIC FAWCETT

10.0 NEWS

The latest from the newsroom of ITN

10.15 MURDER BAG

RAYMOND FRANCIS
as Supt Lockhart in
LOCKHART SEES THE PM
Written by Peter Ling
From the story by Glyn Davies
Designed by Henry Federer
Directed by DAPHNE SHADWELL

PM stands for post mortem. When Supt Lockhart is called on official business to the village of Clinton Priory, his visit is a matter of life and death
An Associated-Rediffusion Network Production

10.45 WHAT THE PAPERS SAY

Bernard Levin of *The Spectator*
looks at the newspapers of the past week to see what they had to say about recent events
Directed by MIKE WOOLLER

11.0 LATE EXTRA

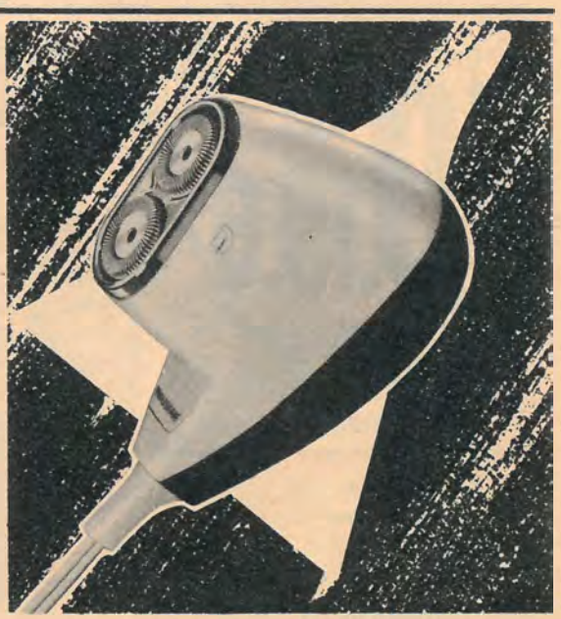
introduces the personalities who give late night London its glamour, vitality and spirit
Introduced by **EDMUND PURDOM**
Music by **The Steve Race Six**
Programme associates
Barbara Cooper and Peter Lupino
Edited by Douglas Keay
Directed by PETER CROFT

THE WEATHER FORECAST

11.30 Night Light

by the **Rev C. R. Macbeth**

The world's most advanced dry shaver— the *NEW* 'Philishave' Jet



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PHILIPS

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FRIDAY FEB 27

Channel 11 — SOUTHERN TELEVISION

12.47 SMALL TIME
presents
MR HAPPY
and
AMANDA AND THE MAGIC GLADE
The story of a fairy doll
Read by **Lisel Beaumont**
*Written by **Mary Plumbly***
*Drawn by **Neville Wortman***
*Music played by **Andrew Fenner***
*Directed by **Tig Roe***
An Associated-Rediffusion Network Production

1.0 NEWS
The latest from the newsroom of ITN

1.2 LUNCH BOX
Rock with us to the Kasbah Record Shop for the best from the hit parades, old and new
Your hostess is
NOELE GORDON
with TV's happiest musical group
JERRY ALLEN and his TV Trio
ROY EDWARDS
and guest artist
JOYCE CLARK
also contribute to the fun
*Settings by **Elizabeth Dorrity and Nevil Dickin***
*Produced by **REG WATSON***
An ATV Network Production

1.30 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

1.35 Close-down till 2.43

2.43 FOR SCHOOLS
THE OPEN WINDOW
An Anthology for Television
No 6: Railways
A familiar sight on big stations is a group of boys spotting trains. How many of them—or of the crowds waiting to travel—see railways as a subject for art? Even in the most unlikely surroundings the artist can find inspiration for a picture, music or a poem
*Script by **John Lord***
*Directed by **Randal Beattie***
An Associated-Rediffusion Network Production

3.11 Intermission

3.23 FOR SCHOOLS
THE OPEN WINDOW
No 6: Railways
(A repeat of the programme shown at 2.43)

3.50 Close-down till 5.0

5.0 LET'S GET TOGETHER
Redvers Kyle
introduces another edition of
NUTSHELL
Today, young viewers are invited to look at the life of Edward Lear, and dip into his book, "Complete Nonsense"
*Designed by **Jim Nicolson***
*Directed by **Prudence Nesbitt***
An Associated-Rediffusion Network Production

5.25 POPEYE
with Olive Oyl and Bluto in another session of hilarious cartoon fun

5.55 NEWS
The latest from the newsroom of ITN

6.5 SOUTHERN NEWS
Up-to-the-minute news and interviews from the South

6.10 FIND THE SINGER
Lou Preager's £1,000 Contest
with
KENDALL McDONALD
MAURICE BURMAN MONTY LEWIS
and a surprise guest
Introduced by
Kenneth Macleod and **Lou Preager**
featuring
AREA WINNERS
from England, Scotland and Wales singing to the new
MINK TONE MUSIC
of the
Lou Preager Orchestra
with the **Sunnysiders**
*Designed by **Bernard Goodwin***
*Directed by **CHRISTOPHER HODSON***
An Associated-Rediffusion Network Production

6.40 WE WANT AN ANSWER
Chairman **Elaine Grand**
introduces a panel of inquiring young people to a famous personality whose views are news
*Directed by **CLAUDE WHATHAM***

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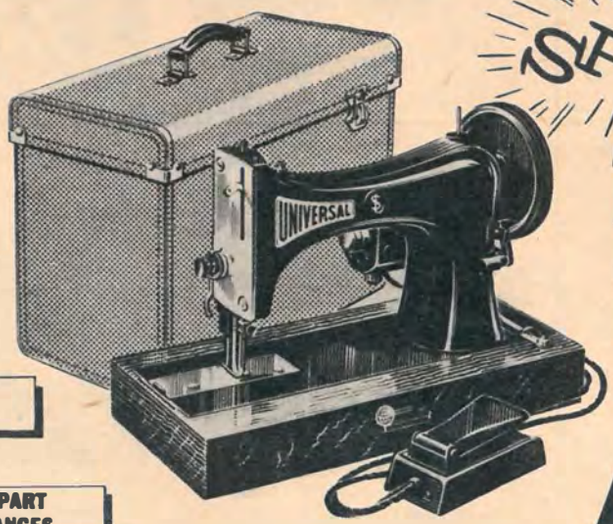

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TVT 20/2/59

REMEMBER—ONLY UNIVERSAL HAVE THEM!!

Jonathan White plays Bert in Arthur Miller's play "A Memory of Two Mondays" (9.0)

7.0 I LOVE LUCY

starring
LUCILLE BALL
DESI ARNAZ
in
RICKY NEEDS AN AGENT
with
William Frawley **Vivian Vance**

Lucy decides that Ricky needs an agent and she knows just the person for the job—herself

7.30 EMERGENCY—WARD 10

with
CHARLES TINGWELL
BARBARA CLEGG
DESMOND CARRINGTON

Cast:

Julie Wayne.....**Jean Aubrey**
Donald Latimer.....**John Carson**
Mrs Marsh.....**Anne Blake**
Raine Travers.....**Moira Redmond**
Geoffrey Gray.....**Brian Worth**
Sister Day.....**Nita Moyce**
Alan Dawson.....**Charles Tingwell**
Jo Buckley.....**Barbara Clegg**
Chris Anderson.....**Desmond Carrington**

*Script by **Michael Ashe***
*Original idea by **Tessa Diamond***
*Designed by **Vic Symonds***
*Directed by **HUGH RENNIE***
*Produced by **ANTONY KEAREY***
An ATV Network Production

8.0 TAKE YOUR PICK

starring
MICHAEL MILES

and featuring new surprises and fabulous prizes. Join in the excitement, and guess what is in the boxes every Friday

*Directed by **Audrey Starrett***
*Produced by **Arlington Television and Radio Ltd for Associated-Rediffusion***
An Associated-Rediffusion Network Presentation

8.30 THE ARMY GAME

starring
MICHAEL MEDWIN ALFIE BASS
with
BILL FRASER NORMAN ROSSINGTON
TED LUNE FRANK WILLIAMS

Cast:

Capt Pocket.....**Frank Williams**
CSM Claud Snudge.....**Bill Fraser**
Cpl Springer.....**Michael Medwin**
Pte (*Excused Boots*) Bisley.....**Alfie Bass**
Pte Bone.....**Ted Lune**
Pte (*Cupcake*) Cook.....**Norman Rossington**

*Written by **Sid Colin, Larry Stephens, Maurice Wiltshire and Lew Schwarz***
*Designed by **Stanley Mills***
*Directed by **MAX MORGAN-WITTS***

9.0 TELEVISION PLAYHOUSE

presents
A MEMORY OF TWO MONDAYS
by
ARTHUR MILLER
Cast in order of appearance:

Bert.....**Jonathan White**
Raymond.....**Stuart Nichol**
Agnes.....**Ada Ship**
Patricia.....**Patty Thorne**
Gus.....**Martin Miller**
Jim.....**Gordon Phillott**
Kenneth.....**Alan Bates**
Larry.....**Jon Sullivan**
Frank.....**Garry Colleano**
Jerry.....**Tom Busby**
Willy.....**Brian McDermott**
Tom.....**John McLaren**
Mechanic.....**Mark Baker**

*Designed by **Tom Spaulding***
*Directed by **SILVIO NARIZZANO***
(*Winner of the award for the outstanding TV drama director of 1958*)

The two Arthur Miller plays which have already been seen on Independent Television, *Death of a Salesman* and *All My Sons*, rank among television's most exciting and memorable productions. Now ITV brings a third play which Arthur Miller regards as one of his finest

(See Page 6)

10.0 NEWS

The latest from the newsroom of ITN

10.15 THE MELODY DANCES

with
CYRIL STAPLETON
and his Band
Produced by DICKY LEEMAN
An ATV Network Production

10.45 COUNTERWISE

An Advertising Magazine
Presented by **Peter Tuddenham**
*Directed by **Max Gayton***
A TV Advertising Ltd Production

11.0 COOL FOR CATS

Introduced by
KENT WALTON
Discs arranged by **Ker Robertson**
*Choreography by **Denys Palmer***
*Designed by **Sylva Nadolny***
*Directed by **Brian Taylor***
An Associated-Rediffusion Network Production

Followed by
THE WEATHER FORECAST

11.30 Night Light

Close-down

Calpreta-fixt
furnishing fabrics will not shrink

Now you can buy furnishing fabrics with the wonderful CALPRETA-FIXT NON-SHRINK, NON-STRETCH finish. Curtains and loose covers can be safely washed at home. *No* shrinking, *no* stretching, less creasing and easier ironing. Or you can send them to the laundry or the dry cleaners—the CALPRETA-FIXT finish will stand up to either. Buy only furnishings with the guaranteed CALPRETA-FIXT finish.

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The Calico Printers' Association Limited,
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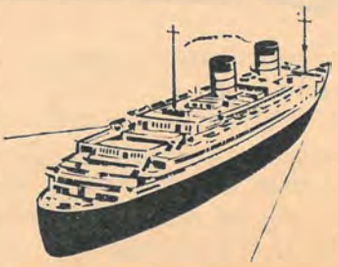
ENJOY YOUR TRIP—GO BY SHIP!



CUNARD LINE, PUBLICITY DEPT. (T.V.)
PIER HEAD, LIVERPOOL 3

1.20 AFTERNOON OUT

with the Royal Artillery point-to-point meeting from Larkhill, Wilts, stock car racing from Brafield Stadium, Northants, international gymnastics from Stanmore, Middlesex, and the half-time football scores

POINT-TO-POINT MEETING

Organised by the Royal Artillery (Salisbury Plain) Hunt

A visit to the
Larkhill Course, Salisbury Plain,
for the first two races

1.30 RA (SP Hunt Members', Subscribers' and Farmers' Race (*3m 120yd*)
2.5 Gibbon Bowl—Ladies' Open Race (*3m 120yd*)

Commentators
Noel Phillips Browne **Peter Moor**

*Directed for television by **Bill Perry***
A Southern Television Network Outside Broadcast
(See Page 17)

(2.20) STOCK CAR TROPHY RACES

from the
Brafield Stadium, Northants

Televising the following exciting events

2.20 Six-a-side Team Race: Brafield Badgers v The Pirates (*20-lap rolling start*)
2.40 Horton Helter Skelter (*20-lap open h'cap*)
3.0 Hellfire Stakes (*20-lap h'cap for unplaced cars only*)

(*Continued in Column Two*)

3.25 Grand Final (*25-lap h'cap for placed cars only*)

Commentator **McDonald Hobley**
Directed by ANDY GULLEN
An ABC Outside Broadcast Network Presentation
(See Pages 16-17)

(3.40) INTERNATIONAL GYMNASTICS

ENGLAND v SWEDEN

A visit to the RAF sports centre, **Stanmore, Middlesex,** to see some of Europe's finest gymnasts in action

Commentator **Emlyn Jones**
Directed for television by PETER LLOYD
An ATV Network Presentation

4.40 THE ADVENTURES OF NODDY

Young viewers are invited to join
ENID BLYTON's
favourite character in an adventure with
A BOX OF SPELLS

4.55 SOUTHERN HERITAGE

presents

THE WARRIOR SCHOLAR

The story of an archaeologist who forged the modern Arab world, an Oxford don who founded the Air-Sea Rescue Service, the trooper in the Royal Tank Corps who had been a Colonel, the RAF "erk" who was political adviser to the Colonial Office

Script and narration by **Willoughby Gray**
Directed by Lorne Freed

5.10 WILLIAM TELL

starring
CONRAD PHILLIPS
in
THE BLACK BROTHERS

Cast:

William Tell	**Conrad Phillips**
Hedda Tell	**Jennifer Jayne**
Granny Rossi	**Eileen Way**
Luigi	**Roger Delgado**
Pietro	**Paul Stassino**
Guiseppe	**Harry Lockhart**
Carlo	**Warren Mitchell**
Anna	**Gillian Vaughan**

*Written by **Arnold Abbott***
*Executive producer **Ralph Smart***
*Produced by **Leslie Arliss***
*Directed by **Quentin Lawrence***

Three Italian desperadoes and their gang steal arms intended for the Swiss partisans, and attempt to double-cross William Tell

5.40 SPORTS RESULTS AND NEWS

Sports results and a full news bulletin from the newsroom of ITN

6.0 OH BOY!

An Explosion of Beat Music
JIMMY HENNEY
introduces
MARTY WILDE
LORD ROCKINGHAM'S XI
CHERRY WAINER **"CUDDLY" DUDLEY**
BILL FORBES **THE DALLAS BOYS**
MIKE PRESTON
NEVILLE TAYLOR and his Cutters
RED PRICE **THE VERNONS GIRLS**
DICKIE PRIDE **TONY SHERIDAN**

*Musical direction by **Harry Robinson***
*Dance direction by **Leslie Cooper***
*Script by **Trevor Peacock***
*Directed by **Rita Gillespie***
*Produced by **JACK GOOD***
An ABC Network Production

6.30 HIGHWAY PATROL

starring
BRODERICK CRAWFORD
as Patrol Chief Dan Mathews

The Highway Patrol has a specialised job, although it may be called in to deal with any kind of crime. Murder, robbery, dangerous driving are among the problems which fall to the lot of the patrol in its difficult work of keeping crime from the highway. In tonight's episode, racketeer Harry Barlow arranges a meeting place for the return of his kidnapped daughter. With his wife and an associate, he lands by private plane on a strip of land cut out of the forest. Near their landing place, Dan Mathews finds the body of a murdered Forest Ranger

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NOTTINGHAM RD., LONG EATON, NOTTINGHAM

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ADDRESS .....

PROPRIETORS: ALLIED IRONFOUNDERS LTD.

7.0 CHEYENNE

starring
CLINT WALKER
in
RENDEZVOUS AT RED ROCK

Cast includes:

Cheyenne.....**Clint Walker**
Pat Keogh.....**Gerald Mohr**
Pritchard.....**Douglas Fowley**
Earl Grayson.....**Steve Darrell**
Clayton.....**Joel Ashley**
Leader.....**Gregg Barton**
Tod.....**James Macklin**
Hostler.....**Emil Sitka**
Hotel clerk.....**Lester Dorr**
Roberts.....**Sam Flint**
Long.....**John Roy**
Millie.....**Dawn Richard**
Ellen Grayson.....**Mary Newton**
Joan Grayson.....**Helene Marshall**

Cheyenne, held prisoner by three men who suspect him of a shooting, is unexpectedly freed by the man responsible for the crime

7.50 HOW'S YOUR MEMORY

TOM St JOHN BARRY

invites viewers to test their memories as the television screen reveals some of the events and personalities that have been pictured in Independent Television's newsreels. Prizes will be awarded for the first 10 postcards examined with all-correct answers

Directed by MICHAEL JEANS
An ATV Network Production

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.....*County*.....

POST TEXTILES LTD. (Dept. TT 2),
65 WHITWORTH ST., MANCHESTER 1

ARTHUR ASKEY
"Before your very eyes" (see below)

7.55 ARTHUR ASKEY

comes over all
SATURDAY SPECTACULAR
for the very first time
with the aid of
Star Actors, Actresses, Singers Dancers and Relatives
Music by **JACK PARNELL and his Orchestra**

Script by Jimmy Grafton, S. C. Green and R. M. Hills
Musical numbers staged by Lionel Blair
Designed by Tom Lingwood
Produced by BRIAN TESLER
(Arthur Askey appears by kind permission of Jack Hylton)
An ATV Network Production

8.55 NEWS

The latest from the newsroom of ITN

9.0 PROFESSIONAL BOXING

from the
Town Hall, Shoreditch
featuring an eight-round lightweight contest

BARNEY BEALE (Lambeth) v **DAVE STONE** (Battersea)

Commentator **Fred Verlander**

Directed for television by STEPHEN WADE
An ATV Network Presentation

9.45 DIAL 999

starring
ROBERT BEATTY
in
RADIOACTIVE

Maguire.....**Robert Beatty**
Field.....**John Howlett**
Forbes.....**Ian Fleming**
Mitch.....**Peter Bowies**
Andy.....**Chuck Keyser**
Bane.....**Hector Ross**
Messenger.....**John Geedan**
Dr Liddel.....**Keith Pyott**
Inspector.....**Raymond Hodge**
Guard.....**Tony Symonds**
Garage attendant.....**Arthur Gross**
Motor-cycle cop.....**Terence Dickinson**
Ambulance attendant.....**John Drake**

When Jack Bane and two accomplices steal a car for a robbery, they start an unprecedented chain of events

10.15 GREAT MOVIES OF OUR TIME

presenting
RICHARD ATTENBOROUGH
JACK WATLING
EDWARD G. ROBINSON
in
JOURNEY TOGETHER

Cast:

David Wilton.....**Richard Attenborough**
John Aynesworth.....**Jack Watling**
Dean McWilliams.....**Edward G. Robinson**
Flying instructor.....**John Justin**
Adjutant.....**Hugh Wakefield**
Group Captain.....**Ronald Squire**
Flight commander.....**Arthur Macrae**
First commanding officer.....**Reginald Tate**
S/Ldr Marshal.....**Sebastian Shaw**
Second commanding officer.....**Ronald Adam**
Smith.....**David Tomlinson**
Flt-Lt Mander.....**Patrick Waddington**
AC2 Jay.....**Bromley Challoner**
Mary McWilliams.....**Bessie Love**
Curley.....**George Cole**

The story of two young men who trained to become fighter pilots during the last war, and of their excitements and disappointments

Followed by
THE WEATHER

11.45 Night Light

Close-down

Potter's Super Beauline an exciting new drip-dry sheen cotton

Super Beauline is a lovely crisp cotton fabric in a wonderful variety of designs . . . fresh brightly coloured prints for casual summer dresses, sophisticated designs for more formal occasions, and bold gay patterns for the beach. All have the fabulous new Calpreta Drip-Dry Sheen Finish which gives a fashionable subtle lustre combined with remarkable 'no-iron' properties. Potter's Super Beauline is wonderfully easy to sew, and will wash like a dream. 36" wide, it costs 6/11 a yard.

Butterick Pattern No. 8747
5½ yards for 34" bust

POTTER'S *Super Beauline*

Write for fabric patterns and name of stockists to Edmund Potter & Co. Ltd., Dept. IT 89 Oxford Street, Manchester, 1. or Dept. IT 1/2 Berners Street, London, W.1.

TV TIMES DOUBLE-CROSSWORD No 173

CLUES A

Across:

4. Baby saying thank you in Britain, to Tibby
5. Hasten the clumsy pie with a Look
9. Putting down less than nothing
10. Heavyweight, capital for part of a Sunday performance
12. Runs around those Grecian vessels
13. Just Henney's hidden article
14. Oils on the farm
17. Reset Cheyenne's type of animal in terse manner
18. Like the upright chap might do having had a trial in Australia? (two words)
19. One of Jerry's groups, could be a riot

Down:

1. Michael colours the pointers
2. Scratch reason for many an invite (get an inch!)
3. Miss once paraded as a hit, very like Ward girl's sister
4. So turn in a feast, oh Rover!
6. Always seen in a Circus
7. Paddle Noel, but I get Mrs. M
8. Points to a youngsters quiz
11. Note-worthy place for treasure
14. Top of the arts (and the Palladium)
15. Boyd's lone aide
16. Stations when I get on

CLUES B

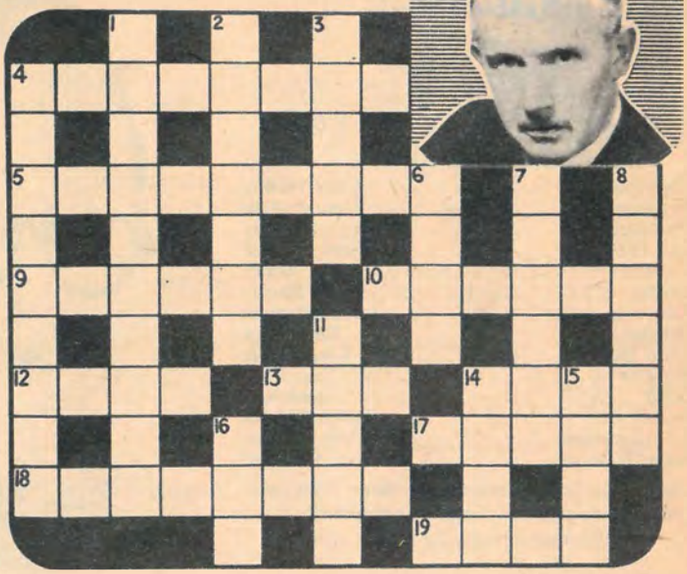
Across: 4. *Marks Time* shouter. 5. Miss Voss. 9. Paying attention. 10. City. 12. Vases. 13. Describes as unique. 14. Pit. 17. Guide. 18. First of a kind (4, 4). 19. Threesome. **Down:** 1. Give distances. 2. Engraved metal. 3. Female. 4. Newscaster. 6. Gods of love. 7. O'Neil. 8. Youngster. 11. Trunk. 14. Celestial body. 15. Boyd's clerk. 16. Deed.

Answers to Double-Crossword 172

Across: 1. Desmond. 5. Williams. 9. Dances. 10. Marion. 12. Ruth. 13. Hoe. 15. Oakum. 16. Senator. 17. At nine. 18. Howell. **Down:** 2. Ellington. 3. Maiden. 4. Name. 6. Dave King. 7. Richmond. 8. Angers. 9. Doris. 11. Floral. 14. Stye.

Pictured last week: Doris Rogers

Crossword compiled by Eric Linden



Those who like their crosswords tough, use Clues A: those who like them easier, use Clues B: those who like the spirit of competition SCORE 3 pts. for every correct answer from A: 1 pt. for every correct answer from B: DEDUCT 5 pts. for every incorrect answer or clue not solved. Expert's score: 55. Answers next week.

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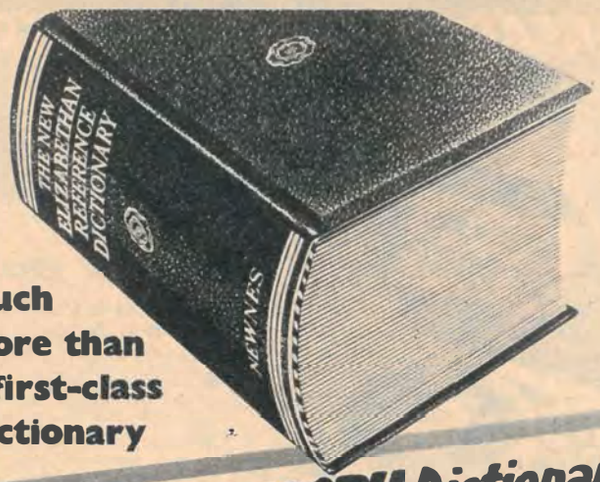

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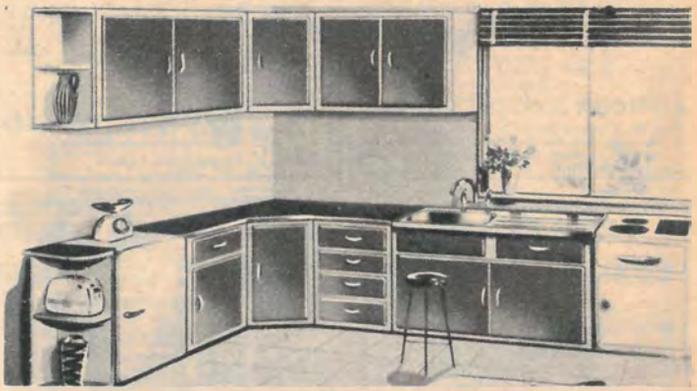

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